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THE THEATRE

A MAGAZINE FOR PLAYGOERS.



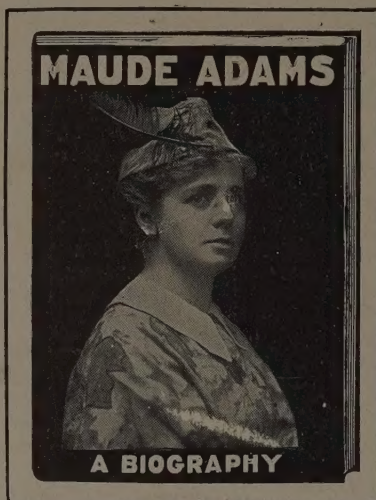
Miss CHARLOTTE WALKER
in the "Warriors of Virginia."

The Theatre Magazine Co.
26 W. 33d St. N. Y.

PHOTO BY OTTO SARON

The BIOGRAPHY of MAUDE ADAMS

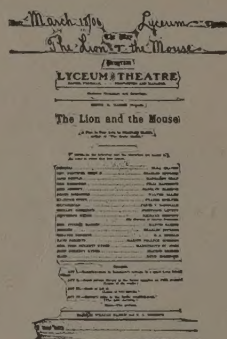
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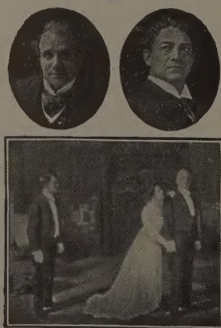
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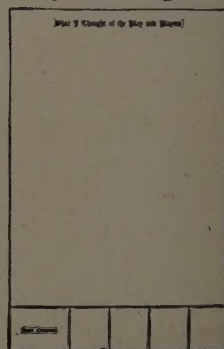
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JUNE 1908

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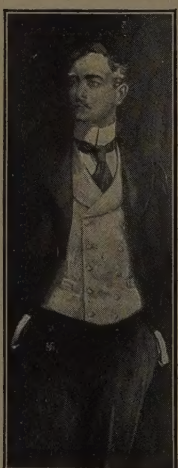
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THE THEATRE

VOL. VIII.

JUNE, 1908

Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y.; 26 West 33d Street, New York City

No. 88



MR. ROBERT MANTELL AS JULIUS CAESAR

Plays and Players



SHOW GIRLS IN "THE MERRY-GO-ROUND" AT THE NEW CIRCLE THEATRE

LYRIC. "THE WOLF." Melodrama in three acts by Eugene Walter. Produced April 27 with this cast:

Jules Beaubien.....	William Courtenay	B'atiste Le Grand.....	Sheridan Block
Andrew McTavish.....	Thomas Findlay	William MacDonald.....	Walter Hale
Hilda McTavish.....	Ida Conquest	George Huntley.....	George Probert

Mr. Walter's second play, "The Wolf," if it were the first play of any other author, would establish the skill and promise of that author. The play is not wholly satisfactory, but it does demonstrate a thoughtful and a somewhat independent or self-reliant craftsmanship. The story of the play is, to a large extent, conventional, but Mr. Walter's technical handling of it is replete with resources that come from a very thorough knowledge of the details of playwriting. He has freedom in his art. One must understand the art and its conventionalities in order to avoid the small conventionalities of technique. And yet, while exercising an independence of familiar devices, he falls, at other times, into the very abyss of theatricalism. In taking up the study of the art of playwriting, one of the first ideas that he adopted probably was that nothing is dramatic unless it is highly dramatic, in the sense of being thrilling or sensational. Consequently, he attached more importance to the closing scene in the play than anything else in it.

This scene is a fight to the death in the dark. A French-Canadian is in love with a girl, a simple creature of the woods in the Hudson Bay country, who is being pursued by a villain, who has persuaded her father to let him take her to New York and place her in the care of his old mother in order to have her reared away from temptation. His design, of course, is plain, for the mother was a myth. The French-Canadian lover, unable to prevent the consummation of this scheme other-

wise, flees with the girl who has consented to marry him. At dusk they reach the river. The Canadian sends her off with two of his companions to prepare to embark in the canoe which has been brought along. He remains to meet his enemy who is on his trail. The shadows deepen into darkness. A form is dimly seen coming down the path on the hillside. A flash leaps out of the rifle in the hands of the pursuer. The rifle's aim seems to be true, for the man falls and the villain descends and bends over the fallen form. Then begins the struggle in the dark; now one form and then the other is seen lifted in the air. All is silence except for the impact of falls over logs and through the brush, up and down, it goes, until the final thud is heard. Who has been the victor? Our friend, the Canadian, or our common enemy? The victor stoops and passes his hand over the face of the prostrate figure. Presently he lights a match, and we see that the live man is our true lover.

This is highly dramatic, in its way, but here was a fight to the death that should have taken place in broad daylight, ten minutes after the curtain rose. The villain had ruined the sister of the noble Canadian and was marked for death in any event. There are too many things about the action or story to which the audience does not consent. They may not be wholly improbable, but they are plainly as they are for mechanical purposes only.

Notwithstanding all this, Mr. Walter is not blindly following some story that he has chanced across. He has his philosophy of life in view. The title, "The Wolf," indicates that The Wolf is an inhabitant of these woods and belongs to the locality of the action and the meaning of the story. Mr. Walter's aim was to give the play all possible local color, and as much significance in character as possible. He did nothing at hap-



MISS ALEXANDRA CARLISLE

English actress, who has been playing Portia in London to the Shylock of Beerbohm Tree, and engaged by Charles Frohman to support Joseph Coyne in "The Mollusc" next season

hazard, but he has so overloaded the play with mere character, perverse character, unsympathetic character, that the action, in its entirety, does not grip us. The girl's father is a morose fool, hating his daughter because her mother had run away with another man, and believing that the daughter is innately depraved. The play was well acted, and many of the scenes were, in themselves, capital; but no audience will be satisfied that the action is not kept in solution for three acts by artificial means. Sometimes a difficulty in the construction and scheme of a play may lie in one fault of omission or commission. May it not be, in this case, that it is wholly unnecessary that the villain should have ruined the sister of the French-Canadian? There is another French-Canadian in the action who was in love with this sister, and who intended to kill the man who ruined her. There are too many motives for this killing, and too many men on the job. Mr. Walter could probably redeem this play by revising it.

BIJOU. "PAPA LEBONNARD." Play by Jean Aicard. Adapted by C. A. De Lima, Ida Merlyn and Kate Jordan. Produced April 28 with this cast:

Papa Lebonnard.....	Henry E. Dixey	Doctor Andrea.....	Eugene Ormonde
Johna, his wife.....	Helen Tracy	The Marquis.....	Frank E. Aiken
Jeanne.....	Marie Nordstrom	Blanche, his daughter.....	Edna Conroy
A Domestic.....	Pauline Duffield	Martin, the new butler.....	Scott Siggins
	Robert.....	James Spottswood	

It is generally agreed among those who witnessed Novelli's recent exhibition here of himself, of foreign ideas, and of foreign methods, that he distinguished himself most in the performance of an eccentric character part in "Papa Lebonnard," translated and adapted from the French of Aicard. This play has been translated into English through the combined efforts of Iva Merlin and C. Aidilma, and adapted and arranged by Kate Jordan, and in it Mr. Henry Dixey recently sought the benediction of this public.

His performance is excellent, for he is skilled in his art and possesses that geniality of disposition and manners so indispensable to comedy; but, after all, is comedy at all possible in a play in which the all-prevailing theme is illegitimacy of birth? Can a husband who has been living with his wife for twenty years after his discovery of her infidelity, concealing even from her his knowledge of the fact that the second child of their marriage is not his, disport himself merrily? Are his amiable eccentricities subject to our mirth? Possibly in Italy, but in this country when the basard enters L. U. E. Cupid takes flight, on fluttering wings, through the window, and comedy hastens out R. U. E.

It is hopeless, Mr. Dixey. The customs, the circumstances, the characters, the manners, the philosophy of the play are all foreign to America. The man who wrote this play had a theme upon which he had convictions, and he wrote with a purpose. What does he seek to demonstrate? He wants to prove that illegitimacy should not disqualify one socially, that society and all people born under the sanction of the law are hypocrites in that plainly the only sin in the matter is being found out. What else is the idea? What is the story? Papa Lebonnard is devoted to his daughter, the older child, who is of a loving and gentle nature. His son manifests less affection for him. The mother is ambitious socially, and arranges for the marriage of the daughter with the son of a nobleman. A young doctor whom she loves seeks her hand, but confesses to Papa Lebonnard that he is an illegitimate child. Papa Lebonnard not surprised; he knows the history of this amiable young man and would welcome him as a son-in-law. The son is engaged to the daughter of a Marquis. Lebonnard and his daughter are confronted with the violent opposition of others concerned in this family affair. The son's engagement will be broken off by the aristocratic girl, if the plans of Lebonnard and his daughter are carried out. The old man is compelled to denounce his son and reveal to him his shameful origin. The Marquis, however, straightens matters out and brings peace and happiness, having



Sarony

MARGARET DALE

Who plays the rôle of Bessie Brayton in "Father and the Boys"

reconciled his daughter to the circumstances, and so the two illegitimates are rewarded with the desire of their hearts, the chief prize in life. Their right to happiness is demonstrated. It seems that the father of Lebonnard's son had been the bosom friend of the Marquis, and had redeemed his fault by dying on the field of battle in his country's cause, all of which, perhaps, is very elevating, ennobling and philosophical.

KNICKERBOCKER. "THE YANKEE PRINCE." Musical play by George M. Cohan. Produced April 20 with this cast:

Franklyn Fielding.....	Jerry J. Cohan	Mrs. Fielding.....	Helen F. Cohan
Percy Springer.....	Geo. M. Cohan	Evelyn Fielding.....	Josephine Cohan
Whiteside Webster.....	Jack Gardner	Lillian Lloyd.....	Estelle Wentworth
Earl of Weymouth.....	Frank Hollins	Gertrude Spivans.....	Stella Hammerstein
Steve Daly.....	Tom Lewis	Detective, Guard.....	William Leyle
John Fagan.....	Sam. J. Ryan	Waiter, Bobby.....	Donald Crisp
DeVrie.....	J. Jiquel Lanoe	Policeman.....	Arthur Engel
Duke of Dollsford.....	Rob't Emmett Lennon	Butler.....	Dave Rogers

Mr. Cohan has often exhibited tendencies on the stage toward a kind of vulgarity that is intolerable there, but he has kept "The Yankee Prince" measurably free from certain objectionable forms of it. In many of his plays, however successful they may have

been, we have been unable to note any true originality except in those details that belong to stageland, but this piece marks a development in the right direction. That he has individuality, and is capable, is not questioned. His art is becoming firmer in its touch. A man who can give novelty to a modern comic opera by introducing into that highly artificial form his observations of the life about him is clear-headed, and should write on a higher plane than he has been writing.

His characters in this opera are not drawn from the traditions of the stage, and they contain no hint or suggestion from recent

acters, Mr. Cohan has introduced a few types that are as true in spirit and form as could be had in any comedy of consistency and truth. Tom Lewis as Steve Daly, the manager of a prize fight coming in contact with aristocratic people, gives a performance that evokes constant laughter. Fortunately, the vulgarity of the piece is considerably relieved by some incidental display made necessary by the locality of the scenes and the atmosphere necessary to the truth of the representation. For example, ladies are seen passing into the castle to be presented at court. A procession of handsome girls, American heiresses looking for a title, make



Sofia (Helen Tracy)

Papa Lebonnard (Henry E. Dixey)

Robert (James Spottswood)

Act III. Papa Lebonnard: "I thought Blanche loved you, Robert"

SCENE IN JEAN AICARD'S PLAY, "PAPA LEBONNARD," RECENTLY PRESENTED AT THE BIJOU THEATRE

plays. They are sometimes a little forced, and are placed in impossible situations, but all within the license of comic opera. The story is not altogether fantastic, as the title might indicate, and there is a good deal of truth and significance in the incidents. The term Yankee Prince comes simply from an incidental reference to the honest American lover who finally wins the rich American girl after her father has bartered her away to an English Earl. The satire is not particularly biting, for it is too much interrupted by the diversions of song and dance. An Englishman would not accept it as pertinent, for his amazed attention would be absorbed by the vulgarities of the Americans, which are amusing enough to a miscellaneous American audience, but would be incomprehensible to an Englishman. It matters not how silly the English Earl is made there would still remain about him the reality of refinement. However, the incidents and the characters are close to life and indicate observation at first hand.

There are two songs and dances done by Mr. Cohan and his sister Josephine, which are exceedingly clever. His sister is attractive, unaffected, animated, agile, artistic. Among the char-

acters, Mr. Cohan has introduced a few types that are as true in spirit and form as could be had in any comedy of consistency and truth. Tom Lewis as Steve Daly, the manager of a prize fight coming in contact with aristocratic people, gives a performance that evokes constant laughter. Fortunately, the vulgarity of the piece is considerably relieved by some incidental display made necessary by the locality of the scenes and the atmosphere necessary to the truth of the representation. For example, ladies are seen passing into the castle to be presented at court. A procession of handsome girls, American heiresses looking for a title, make

GARDEN. "THE LUCK OF MACGREGOR." Play in four acts by Edward Vroom. Produced April 20 with this cast:

Larry Macgregor.....	Mr. Vroom	Evans	George Bush
Colonel Stedman.....	Henry Norman	Jacob Van Benchooten.....	Harry G. Hays
Lieut.-Colonel Johnson.....	William Walcott	Jim Macgregor.....	E. B. Hiles
Lieutenant Barker.....	Wm. F. Haddock	Perkins	William M.
Sergeant Bruce.....	Henry Duggan	Gen'l Anthony Wayne.....	John Mgan
Watson	Frederick Guest	Janet Macphee.....	Margaret Stee
Clinker	Ira T. Moore	Margaret Bruce.....	Katherine M

In "The Luck of Macgregor," a play written by himself, Edward Vroom has demonstrated anew his possession of very high qualities as an actor and a stage manager. With a proper repertory of old and new plays of a high character, he could employ his activities to the very great advantages of our stage. He has ideals, energy and courage. It is not necessarily true that one is undertaking too much when one writes his own play, produces it, rehearses the actors, stage manages every detail, and acts the principal part in the play himself. He may do it once, and with

success, but to unite these functions throughout a career is extremely hazardous. We do not assume that Mr. Vroom does intend to supply himself with his own plays. We are merely calling attention to the multiplied danger of failure in the single case in point. Infatuation with one's own play easily leads to the loss of the sense of proportion. Authorship, acting and stage management often fall into conflict. They should go together hand in hand, but they do not always do so, and the best results are obtained when the three elements of creation are kept distinct in different personalities. Of the three creative or producing factors the author is usually, it may fairly be said, the closer to nature.

In "The Luck of Macgregor," it is plain that the author was dominated by two other personalities as actor and stage manager. The result is that the play is mechanical. There is much creditable constructive skill in it. It is not amateurish by any means, but it is a play of conventionalities which the actor-author can by no possibility avoid, however sincere he may think himself to be in the writing; and it has opportunities for "acting," which another author applying himself solely to his part of the work would not have provided. Hiding in closets, fighting duels, losing plans and papers, being falsely accused of treason, falling in love with a woman on sight, and being willing to sacrifice one's life without any cause that common sense commends are purely theatrical means for momentary effect. The effects are there but the causes are not. There is constant bustle and animation. People are in a state of excitement or emotion in which the audience has small part, or no part at all. The characters enjoy themselves and communicate none of that enjoyment to the audience. For the most part, the action becomes subjective, and not objective, in the sense of reaching the minds and hearts of the spectators. There are too many improbabilities in the action. An analysis of the play is not required. The play is not discreditable; it is simply ineffective, insufficiently worked out as to motive and circumstance; and the fact that it

was competently acted throughout and stage-managed with the finest skill with no proportionate result, disposes of its availability.

It is commonly said that Revolutionary plays do not succeed, and the superstition has arisen that they cannot succeed. It is even urged that we are no longer patriotic, a statement that is as absurd as it is illogical, being founded on a false syllogism. If Revolutionary plays fail it is because they are not good plays. The people who carried through our Revolution were human beings, and they participated in the comedies and tragedies of actual life just as people of all periods do. If they cease to be human when a dramatist puts them on the stage, it is not because we have come to dislike the continental uniform, or because we regard the cocked hat as absurd, and not even picturesque. A man in a cocked hat, in point of fact, can more naturally do more romantic things, and in a more dramatic way, than the man in a derby. It depends upon circumstances whether he shall wear a silk hat or a sombrero. Costume may be an essential accident, and it is an absurd explanation of the failure of Revolutionary plays to suggest for one moment that costume has anything to do with it. That, at this moment, we should be as interested in the political development of any past period, when vital questions were in solution, as were the participants in the struggle, does not stand to reason. No one is the less patriotic because he doesn't have exactly the same emotions or exactly the same point of view about anything. It is impossible to recreate in audiences of another generation the same state of mind in which were the participants in the settling of an issue that was disposed of by the participants in the struggle of a past generation.



THOMAS ACHELIS

Young Yale student who recently made a hit in the title rôle "Revizor," a farce, produced at the Waldorf-Astoria by the Yale University Dramatic Association, and engaged by Daniel Frohman for next season

NEW CIRCLE. "THE MERRY-GO-ROUND." Book by Edgar Smith. Music by Gus Edwards. Lyrics by Paul West. Produced April 25 with this cast:

(Continued on page vi)



THE DUTCH BALLET IN "THE FLOWER OF THE RANCH," PRESENTED RECENTLY AT THE MAJESTIC THEATRE



TYPES OF INDIANS SEEN RECENTLY IN SPECTACULAR STAGE PRODUCTIONS

The Red Man—on and off the Stage



BLACK HORN
At the Hippodrome

TO one who knows the pure-blooded red man as he may still be seen on the Government Reservations—savage, scarcely tamed by his slight contact with civilization, restless, crafty, ever ready for mischief—there can be no more striking contrast than with the poor Indian as we see him in the East, usually playing the rôle of supernumerary in the unnatural environment of the theatre, a voluntary actor in the tragedy of his own existence.

Colonel Cody ("Buffalo Bill") was the first to utilize the picturesque red man for show purposes, and these Indians have, indeed, proven a potent attraction, furnishing interesting stage studies of the real redskin, and also realistic local color for elaborate pictures of Indian life in the past. We have recently seen the Indians utilized in the big spectacles at the New York Hippodrome, where they also met with great success. The Indian himself has taken very kindly to the stage. He receives eight dollars a week and his board, besides transportation, and, compared with the life he has been accustomed to on the Reservations, the stage career is a vision of Paradise.

One of the most interesting members of the Buffalo Bill troupe of Indians is "Lone Bear," a tall, healthy, splendid creature with the musical Indian name of "Matonwanjila." He is a type of the Indian tamed by intimate association with the better class of white man, and by travel and education. He has traveled extensively in Europe with the show, and speaks, reads, and writes English with considerable fluency. He has been with the troupe ever since he was fourteen years of age, and looks forward to nothing else. He comes from the Sioux Nation on the Pine Ridge Agency in South Dakota—pronounced "Lakota" by the Indians—where he has the distinction of having

been Chief of the Indian Police, a position held in high honor.

His life of assured comfort as a member of the well-cared-for troupe, his restricted excitement as he dashes into the arena during the performance of the show, his education in the pleasures, the white man, have all served to wean him away from the wild, free life of his ancestors. The tales of warlike deeds make good stories to listen to, but not for him to emulate. He is supremely satisfied. He is a "child" assured of paternal care. He makes good money as an actor. He is married, and his wife lives with him in the show. What more could an Indian ask? As to whether he has evolved or retrograded under this environment would be an interesting question for some psychologist.

The Hippodrome had forty-five Indian actors in its play, "Pioneer Days," each and all true men of the West—the "real thing" in fact. But so much cannot be said of the "Round Up," for that play, although they gave us redskins in force and in plenty, they were veritable "red skins" since, as someone behind the scenes remarked, with a twinkling eye, "they are better actors than they are Indians, as there isn't a genuine Indian among them!"

LOUISE D. MITCHELL



THE HIPPODROME INDIANS

Enjoying the sights of New York at the expense of the management

Scenes in "A Gay Musician" at Wallack's Theatre



WALTER PERCIVAL AND AMELIA STONE



AMELIA STONE, WALTER PERCIVAL AND OLGA VON HATZFELD



THE TEA SONG IN "A GAY MUSICIAN"



Byron DAVID WARFIELD
As the Music Master

The Original Music Master

"NO, I have never 'seen David Warfield in 'The Music Master.' I understand from friends that he modeled his conception of the 'master' after me. I have not gone to see the play because I am told that in it the 'master' suffers much, and I don't want to see on the stage what I have experienced in real life. When you have had the real thing, you don't enjoy the imitation."

There's something tragic about all the "masters." They have all suffered, been misunderstood and abused by the world. It was Karl Feininger, the living counterpart of the famous character created by David Warfield, or

will move you when the time comes—you will not be able to resist my art."

The "music master" showed me a letter written to him by Franz Liszt. It was dated Weimar, 1871. "Very honored sir," it ran, "your symphonic poem from beginning to end shows an extraordinary power and richness of thought. Not less elevating therein is the musical knowledge and ability to do, in the logical order of entirety and instrumental effects; . . . highly remarkable music poem." The letter concludes with, "Receive herewith, very honored sir, the straightforward expression of my earnest recognition and esteem."

"Music will eventually become a dictionary of gestures, and I am especially referring to piano music." Mr. Feininger showed me nineteen charts he has had drawn to illustrate how the fingers, when placed in certain positions over the keyboard are bound to produce certain inevitable musical effects. "Music should be the destiny of every one, and not the result of so-called temperament or accident."

"As taught now, music becomes a form of hysteria. The teacher is unconcerned about causes. Practice, practice is the one thing the modern pupil is urged to do. My purpose is to simplify teaching, by making the scholar feel and understand the universal series of scientific causes that underlie all musical effects."

"Why should music as a reproductive art have no precise constructive side? Modern music is emotionally explosive. It is topical in theme, and for the most part it is simply an aggregation of felicitous mood pictures. When a person says Paderewski plays from his soul, I inquire, if he plays only from his soul, and does not exercise his memory, is not his playing purely mechanical and unintellectual thing?"

"As a matter of fact both Paderewski and Rubinstein, the two greatest pianists who ever lived, while playing were never themselves stirred by their own performances. They were intensely absorbed in producing certain emotional effects, through their mastery of the musical art."

The manner of the "music master" is that of the true genius. He is simple and almost childlike. For many years he has been working on a psycho-musical system of teaching.

The tragic part of Karl Feininger's serious undertaking is that it is written in a style that is barbarous. In fact, his manuscripts are one series of word building, vast pyramids of musical and philosophical words that defy all understanding. In his latter days this old soldier-musician has stumbled upon the German philosophers, and he has been unable to resist the fascination of their obscure literary expression. Like Kant, his master, he would not call a spade for anything.

FRANCIS OPPENHEIMER.



DAVID WARFIELD
As the Music Master

rather the character created by David Warfield is the living counterpart of Karl Feininger, who had been speaking.

Karl Feininger, the real "music master," is known in Berlin, London and Boston equally as well as he is in New York City. He was intimately acquainted with Grieg, and he has been the roommate of Wilhelmj. He is composer of thirty-eight orchestral pieces, without counting some pieces he has written for the piano and violin, and also some songs. Under his baton the Philharmonic Orchestra has given a program composed entirely of his own works.

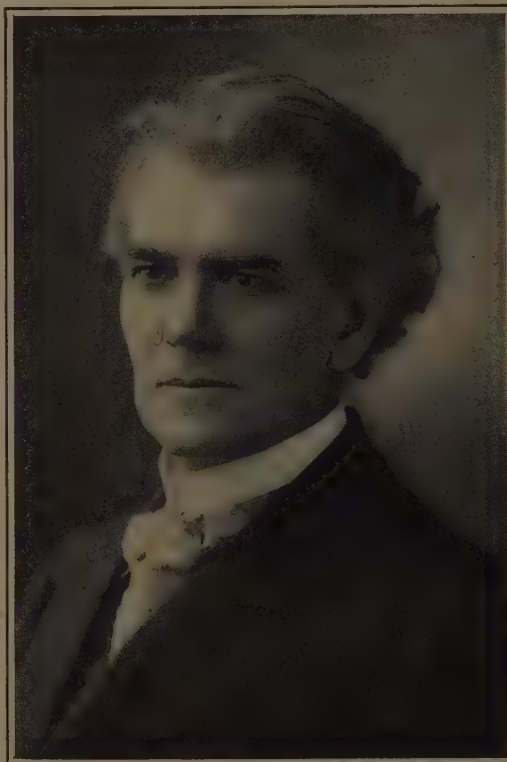
The "music master" made his first appearance as a violinist when he was but fourteen years of age. After having studied in the Leipzig Conservatory, he started for America. He reached here in 1864, while the nation was torn by civil strife, and he hurried to the front, giving up for the time being his beloved violin and all ideas of a professional career.

Mr. Feininger showed me a picture of himself taken at that time. Except for the expression of the eyes, it was difficult to believe that it was the same man. The eyes are just as intense today as they were fifty years ago, only softer. Could that impetuous, black-haired youth in military uniform, and this bland white-haired old "music master" be the same?

"I am a soldier by nature," he commented as though to settle the doubts he saw arising in my mind, "and I am interested in everything that concerns the Grand Army. I have all the weaknesses of Grand Army men, too, and I can tell as big stories as any of them."

It is as a performer on the violin that the "music master" excels. He made his debut in the United States in 1867, and he has since played in all the capitals of Europe. When I called upon him at his comfortable little home, to see and hear him play, I was received by his good wife. The "music master" willingly consented to play for me.

There was nothing freakish either in his selection of pieces or in his renditions. His face would become illumined at times, and the little look that he would occasionally hazard at me meant, "I



Otto Sarony Co. KARL FEININGER
The original of the Music Master, the rôle created on the stage by David Warfield

Emmy Destinn Coming to America

IT is now definitely settled that Fraulein Emmy Destinn, the well-known Bayreuth singer, whose voice Miss May Irwin, on her return from Europe recently, described enthusiastically as the most beautiful she had ever listened to, will come to America this coming season, and will be heard at the Metropolitan Opera House.

Sooner or later, American dollars prove a magnet which draws with irresistible force to these shores the great foreign artists of the musical and dramatic world. When glowing reports of the genius and triumphs of artistic stars are wafted across the ocean, the music lovers of this country need only possess their souls in patience for a time. They know that it will not be long before the songbirds are lured into the net so temptingly spread for them here.

It has become somewhat the fashion to decry Bayreuth and its festivals. Without discussing their merits or demerits, it must be conceded that, at least, they have served as a medium to introduce to the musical world some of the greatest artists who have ever trod the operatic stage. It was in the fateful words and haunting tones of Erda that Schumann-Heink's noble voice and art first became known to the Americans who flocked to the old Bavarian town to hear "Rheingold" and "Siegfried." It was as Floss-

hilde of the Rhine Daughters at Bayreuth that Olive Fremstad won her first laurels. It was Bayreuth that first presented one of Bavaria's sons, Alois Burgstaller, whose singing of Siegfried in 1896 gained for him international fame. Bayreuth festivals have been sponsors for many young singers, and the stamp of approval from Bayreuth audiences has led more than one American impresario to offer a contract on the spot. Among operatic artists, familiar to the American public, who have gained wide fame through Bayreuth appearances, are Lilli Lehmann, Amalie Materna, Ernest van Dyck, Emil Scaria, Hermann Winkelmann, Rosa Sucher, Theodor Reichmann, Andreas Dippel, Marie Brema, Anton van Rooy, Ernst Kraus, Hans Breuer, Marion Weed, and many others.

Five years ago, when Fräulein Emmy Destinn, dramatic

soprano of the Berlin Royal Opera House, appeared at the Bayreuth Festival as Senta in "The Flying Dutchman," her voice and personality created a sensation, and it was predicted that an

American début would not be far distant. However, Berlin has been loath to loose its hold upon one of its chief favorites, and only lately has it been possible to bring the matter to a consummation by a contract which secures Mme. Destinn for three seasons at the Metropolitan Opera House, beginning next fall.

A Bohemian by birth and of peasant ancestry, Emmy Destinn has within herself the essentials to success. During the eight years of her engagement at the Berlin Royal Opera, she has steadily forged ahead, until she now stands in the front rank of dramatic sopranos in Europe. Her own name is so difficult to pronounce that for stage use she took her teacher's name. Her principal rôles are Senta, Carmen, in which she is said to rival Calvé, Elizabeth in "Tannhäuser," Elsa in "Lohengrin," Nedda in "Pagliacci," and Valentine in "The Huguenots." She also made a decided success at Covent Garden last season in the title rôle of Puccini's "Madama Butterfly."

Emmy Destinn is a paradoxical artist. Although still quite young (she is twenty-eight), she has the insight of

mature years. She is a large, coarse-looking woman, yet handsome. Although of the earthy type in appearance, it is the mystical and the occult that appeal most strongly to her. Perhaps this is the reason why she is so great in the rôle of Senta, that maiden whose love for the mysterious voyager, laden with the sorrow of centuries of weary wandering, led her to follow him to her doom.

Her voice is big in volume and range, full of sensuous charm, and her tones glow with the ever-changing color of musical feeling. She has great magnetism, and the power to thrill by her impassioned acting. In short, Emmy Destinn is a remarkable artist. She is gifted not only as a singer and an actress, but also along literary lines. A book of poems in German, which she has published, is called "Sturm und Ruhe" (Storm and Rest).



EMMY DESTINN

Bohemian soprano who has become famous at Bayreuth and who will make her first appearance in America in the Metropolitan Opera House next Fall



MME. ADRIENNE OSBORNE-KRAUS
As Carmen



DR. FELIX VON KRAUS
As Gurnemanz



FRAU ELLEN GULBRANSEN
Who sang in "Parsifal" at Bayreuth

Many of her verses are stamped with the same spirit of vague melancholy and indefinable yearning that is felt in her dramatic portrayals, and that lends a peculiar charm to her impersonations.

Other artists who are prime favorites at Bayreuth, and whose fame has preceded them here, have not yet visited America, although they are quite likely to be heard here sooner or later. They are Ellen Gulbransen of Christiania, Dr. Felix von Kraus and his wife, Adrienne Osborne-Kraus, of Leipsic, and Marie Wittich of Dresden.

Ellen Gulbransen is a Scandinavian to whom has fallen the honor of decorations from two crowned heads for her unusual abilities. After her appearance as Brünnhilde in 1891, she received from King Christian the gold medal for Art and

with the object of fitting him for a musical career. His home atmosphere was musical, and he had the advantage of personal association and intimacy with Brahms and other great musicians. After graduating from the University of Vienna with the degree of doctor of philosophy, he decided upon a musical career. His most famous teacher was Stockhausen. His voice is a powerful bass-baritone of rich and beautiful quality, and his art is acknowledged wherever he is heard. He is considered one of the most eminent interpreters of Handelian oratorio, and his personal friendship with Brahms makes authoritative his delivery of Brahms' songs. Dr. von Kraus is a master of diction, and has lately been offered a life position as "Vortragsmeister" at the Munich Royal Opera House.



FRAU MARIE VON WITTICH
Who sang in the Nibelungen Ring at Bayreuth

Science, and later from King Oscar the gold medal for Letters and Arts. Her childhood was passed in Stockholm. She studied singing in Paris under Ellena Kenneth and Mathilde Marchesi. In 1889 she made her operatic début as Amneris. Her husband is a Swedish officer, and her home is in Christiania. It was for Mme. Gulbransen that August Enna composed his opera, "Cleopatra," the title rôle of which she created at Copenhagen. She toured in concert with Edvard Grieg, and introduced many of his songs. At Bayreuth Mme. Gulbransen has sung Brünnhilde and Kundry. Her voice is a splendid dramatic organ, and her histrionic talents are admirable.

His loyalty to the Wagner family and to the cause of Bayreuth influenced Dr. Felix von Kraus to decline a most tempting offer to visit America. When Mr. Conried decided to produce "Parsifal," he opened negotiations with Dr. von Kraus, whose Gurnemanz has been famous at Bayreuth festivals since 1889. But no inducement was powerful enough to persuade the artist to sacrifice principle or personal friendship, so the affair came to a speedy end.

Felix von Kraus was born in 1870 in Vienna, where his father was a surgeon in the Austrian army. His education included the study of music, although not

Adrienne Osborne-Kraus is an American, a native of Buffalo, N. Y. Before her marriage she was contralto of the Leipsic Opera, and the favorite Carmen of the German operatic stage. Since she married, she has devoted herself largely to concert work, with the exception of her appearances at the Bayreuth cycles. Her voice and her art alike command sincerest admiration, and she is endowed with beauty and charming personality. In association with her husband, the splendid voices of the von Kraus pair, and the subtle artistic sympathy existing between them, make the allied work uncommonly delightful.

Marie Wittich is a handsome woman who has been especially successful in Wagner and Mozart rôles. In Bayreuth she has sung Sieglinde and Kundry. Since 1889 she has been a member of the Dresden Hoftheater forces.

Ernst von Possart truly said, "The creation of the Bayreuth Festspiel has been and its magnificent performances are milestones in the history of the musical drama. I am filled with the conviction that German stage art, practiced in the spirit of Richard Wagner, must be regarded as a great educational feature in the mental life of the nation. It will be left to the coming generation to reform the principles of the great master."

MARY M. HOWARD.



LOUISE RANDOLPH

Playing the leading rôle in a dramatic vaudeville sketch, "The Pass Word," has gained much popularity by her recent clever work in the Harlem Stock Company

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Lunedì 9 Marzo 1908

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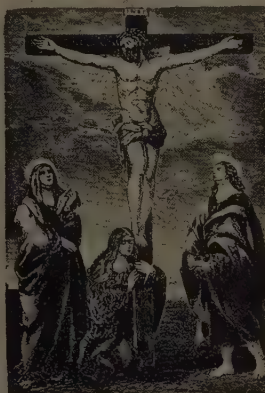
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THE IMPERSONATOR OF JESUS CHRIST

POSTER ANNOUNCING THE PERFORMANCE

THE IMPERSONATOR OF JUDAS

The Passion Play Performed in New York City

IL Circolo Filodrammatico Racalmutese is a band of Sicilian peasant actors, who have brought the Passion Play to New York. Unlike the foreign companies, the French and Russian actors who come for a brief visit, cut short usually by lack of public interest, the Racalmutese have come to stay. These peasant players, who arrived by steerage in the fall of 1907, brought their families along with the trappings of their art, and have settled down to work at their trades of plastering, carpentering and other kinds of labor in order to support life until Little Italy shall have accepted them as their national players, and provided for them a theatre and sufficient remuneration to permit them to devote all their time to their art. Meanwhile their devotion is unselfish; their appearances have been infrequent, and what money they have gained has scarcely sufficed to pay for the wear and tear of their costumes.

Several months elapsed after their arrival on this American shore before they found the opportunity to show what they could do. Last month they gave one performance of "La Tragedia di Gesu Cristo," by Filippo Orioles. This occurred at the Bohemian National Theatre in East 73d street, where they were handicapped by lacks of all kind—scenic, orchestral and lighting, notwithstanding which they made a powerful impression, and other representations of the same version of the Divine Tragedy were arranged for them in a theater of the East Side, not quite so obscure, before and after Easter. The Racalmutese, who are simple folk carrying forward a quaint tradition, profess themselves to be more than satisfied with their success thus far.

These players, without exception, hail from Racalmuto, Sicily, a small town near Palermo. There their fathers and grandfathers once a year performed the Passion Play, and the elders in the cast who took, at home, prominent parts in this and other miracles, now content themselves with lesser rôles and drill the younger generation in those more important. For instance, the

chief character (Jesus) of the Orioles play is performed by a youth not yet 21, named Pinó. His father and his uncle in their young days alternated in the rôle in Racalmuto. The father is dead, but Uncle Pinó devoted his time to teaching his nephew to carry the part with the proper dignity and simplicity, while he assumed the rôle of Judas. Other members of the company likewise play parts that came to them in the line of direct inheritance.

The Cavaliere Filippo Orioles was a Sicilian dramatic author of the last century, who succeeded best with miracle plays. He wrote in irregular verse in the most leisurely fashion, drawing into his nets so many incidents of the Old Testament that but to read them demands enormous patience, while to act them requires all the time there is. The "Tragedia di Gesu" is not his masterpiece (that is said to be "The Old Martyrdom, or the Resurrected Adam"), but it has been popular in Sicily for a hundred years, and is still often performed there. It is in three acts, but each act is made up of twenty-five scenes, and to play it in Sicily requires an entire day. The Racalmutese give about six hours to its representation.

The first production of Orioles' "Tragedia" occurred at Aci, where the nobles took the parts of the rulers and apostles, and the artisans played the Jews and the servants. Following that it ran like lava to all the towns near the foot of Etna, and for a period of years it crowded out other miracle plays, oratorios and other semi-religious entertainments.

Down to a score of years ago its representations were confined to the town of Castelbuocco, and subsequently Racalmuto has been the theatre of the play. The exodus of the present company of Racalmutese has not prevented its appearance there; understudies attempt to perform it but the representation is said to be shorn of much of its ancient splendor.

For in Racalmuto in the heyday of the drama the whole town was transformed into Jerusalem and treated as the theatre for the

display of its moving incidents. There the mystery was given so that Jesus came riding to the town and was met at the city gates by scores of girls and boys bearing palm branches and a chorus of hundreds of voices.

The cathedral of Racalmuto represented Solomon's temple and the town hall Pilate's palace. Peter warmed himself at a fire in the courtyard of the parish priest; the Crucifixion took place on a hill near the village, and Mary looked for the body of Jesus in the grottoes of the Syndic's garden. The audience moved from place to place, and nibbled at bread and cheese, or ate oranges and other fruit during the waits.

Beginning with the triumphal entrance of the Messiah into Jerusalem the version Filippo Orioles has made of the Passion proceeds with extreme simplicity and exhibits a crude dramatic art. The various scenes are disjointed, each one playing from twenty minutes to half an hour, and the speeches put in the mouths of the characters seem interminable. The chief scenes of the first act are the Council at the house of Caiaphas, the Last Supper, the Blessing of Jesus by Mary, the Sale of His Master by Judas and the Arrest of Jesus. After each scene the curtain falls, and in each one the characters take the trouble to explain themselves without reference to what has gone before.

The second act opens with the trial before Caiaphas, and proceeds with the various scenes as related by different apostles, which occur indoors and out, until the crown of thorns is placed on the head of Jesus and he is taken a



White

EDWARD HUME AND MABEL BARRISON IN "THE FLOWER OF THE RANCH"

prisoner before Herod who is to confirm or reverse the judgment of Pilate. Act three sees Jesus dragged again before Pilate, who washes his hands and delivers Barabbas to the people. Then the Crucifixion, followed by three scenes which depict the Resurrection. After everything has been said, not once but several times, the play ends. It is written in mellifluous and sometimes sonorous Italian, to which the mutilated speech of these Racalmutese too often gives false values, but they cannot drown its music, and the play has another merit in that it sticks closely to the text. Although short of the cumbrous and complicated machinery which so powerfully aided the effect of the old mysteries, and although given what truthfulness must be called an inadequate performance, the old play has not lost its power to more simple spectators. The earnestness of the actors shone through their untrained speech and stiff and sometimes uncouth gesture; as the story of the Passion went on to a noisy and irreverent audience, which had kept their hats on throughout the first act, grew silent, removed their headgear and succumbed to the pathos of the play.

Their applause at the close was vociferous and entirely Italian, and it was probably as much given as an expression of relief because the spell of silence had been removed as it was a reward to the players. The quiet Racalmutese, however, accepted it all as their due and shook hands in mutual jubilation because their period of writing was over and they had won success here. WILLIS STEELE.



1. Edna Chase; (2) Ethel Donaldson; (3) Martha Bright; (4) Edna Dodsworth; (5) Natalie Dagwell; (6) Irene Hawley; (7) Stacie Leslie; (8) Letitia Gordon; (9) Violet Zell; (10) Edna Mayo; (11) Maud Kent; (12) Vonnice Hoyt; (13) Lynn D'Arcy; (14) Violet Jewell

Some of the Beauties in the Weber Burlesque of "The Merry Widow"

The Actor in the Street

The street has ever been considered the best place to study humanity in its multifarious manifestations. Balzac spent hours in the streets watching different types of people, which later he portrayed in his novels. Actors also go to the street when studying a new character. Kean went to see a notorious felon hanged in order to catch his dying expression of horror and despair. Garrick drew his conception of Lear from life. Richard Mansfield owed his triumph as the Baron Chevalier to painstaking study of the symptoms of senility gone over with a physician. The actor searches for ideas and types in shops, railroad stations, street cars, boats, everywhere. He finds his man, cultivates his acquaintance, and does not leave him for weeks, while the stranger little suspects that he is a model for a new laughable or tragic creation of the stage.

TO present the character of Colonel Philippe Bridau in "The Honor of the Family," Otis Skinner inquired into every nook and corner. He read book after book of French his-

tory; searched through the museums of France; spent hour after hour in the Place de la Concorde, and other squares of Paris; visited the Luxembourg Gardens and the Tuileries,—thinking of the days when "The Little Corporal" enlivened things there by his unconquerable presence, and calling forth mental visions of the character in the play at hand. He also visited the villages outside of Paris, walked over battlefields, lingered at inns, and in his mind fell back to the year 1824, the time of the setting of the play. By so doing he touched up the mental photograph already formed.

In his mind, Mr. Skinner had pictured how a fellow like Col. Philippe would be apt to stand, bending back, with the assurance of a daredevil. While sitting on top of a London 'bus in Piccadilly Circus the actor's attention was drawn to a cabby who was standing with his whip held after the manner of an army officer holding his sword on parade. The cabby's body was bent backward so that his back curved like the letter "S." "Ah," thought Mr. Skinner, "why not have Philippe assume that posture?" This pose of Mr. Skinner is one of the most striking things in the performance—it gives expression when words would be of no avail.

"I rarely ever build my stage characterizations around any one actual living character," says Mr. Skinner. "My characterizations are usually taken from composite visions of many different persons I have seen and closely observed. Then apart from the human side of a stage creation, there are the externals, in the way of garments, that must be considered with the utmost care. Sometimes it requires months of tireless searching to find a suitable coat, or a fitting headgear. This coat, which I, or rather Philippe and I, wear in the play, is an example. I carefully examined many coats in the French museums that were worn by Murat and other French leaders of the stormy days, and then set about to find one as near like them as possible. I searched all over Paris and London, without finding what I wanted. When I returned to New York I again took up the search. Nowhere could I find such a coat as I had pictured Philippe must have worn, until one day after rehearsal I went to the Frohman wardrobe, and there to my surprise and joy, I unearthed this old coat. It was covered over with other coats and wraps when I found it, and had been hidden for years. Luckily, it fit me, and I took it home and put it out in the sun for several days."

"So far, so good," said Mr. Skinner, "but how about a hat for Philippe?"

A little later on the actor was in Philadelphia. While walking in South street, he passed several customers' shops, and at each one he stopped and peered in at the windows. Finally his eyes fell upon a gray high hat of the period of Clay, Webster and Calhoun. "That is the hat for Philippe," the actor thought to

himself, and entered the shop. The proprietor of the shop told Mr. Skinner that the hat in question originally belonged to a senator from Tennessee, and that it was usually rented with costumes to represent "Uncle Sam." The costume for Philippe was now complete.

Four seasons ago Mr. Skinner appeared in the title rôle of "The Harvester," a play dealing with the life of French peasants. The summer before appearing in this play, Mr. Skinner spent much time in studying peasants in France. He walked day after day in the dusty roads of southern France watching and noting the manners and dress of the peasants as they passed to and from the fields. One thing that caught Mr. Skinner's attention more than anything else was that the peasant men wore sashes, always of bright colors.

"When I felt secure in the type of French peasant, I bought a *beret* (French tam-o'-shanter) in a little French village, and wore it on a three-weeks' pedestrian trip through Switzerland, until it got old and dilapidated looking. I had also secured one of the bright-colored peasant's sashes, and both the *beret* and the sash were worn by me afterwards in the play. As the part I was to play in 'The Harvester' was that of a rogue, I visited a thieves' den in Paris for touches in light and shade for character portrayal. In this same den I picked up for a few sous an old blouse, which I wore later in the play.

"I played 'The Harvester' for two months, and feeling that there was still something lacking in the performance, I closed and went to French Canada, where I studied the French-Canadian farmers, and then remodeled

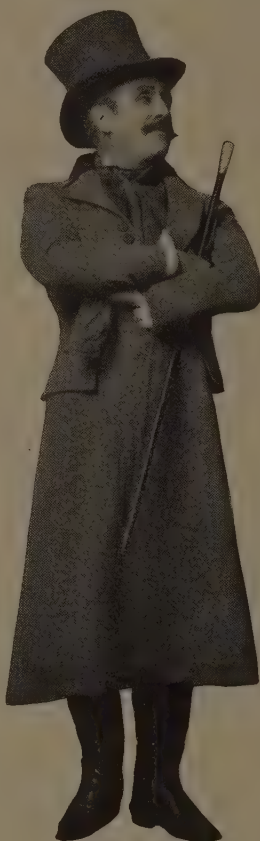
parts of the play and again put it on, this time more to my satisfaction."

Mr. Skinner says that the first time he took his stage character from real life was during a rehearsal of Pinero's "The Magistrate" several years ago. "We were rehearsing in Philadelphia, previously to opening at Daly's, and Pinero had come over to rehearse the piece. It was a rainy, gloomy, depressing day, and after having searched high and low in New York and Philadelphia for someone in real life who would fit the character of Captain Vale, my part in the play, without success, I felt anything but cheerful. Pinero was standing out in the blackness of the theatre, and we on the stage could hardly see him. Finally, in the midst of a passage, Pinero called out in his high, piping voice for us to come further down stage. As I came nearer the footlights I saw Pinero's form more clearly outlined in the blackness of the auditorium, and cried out aloud:

"My gracious, there's my Captain Vale!"

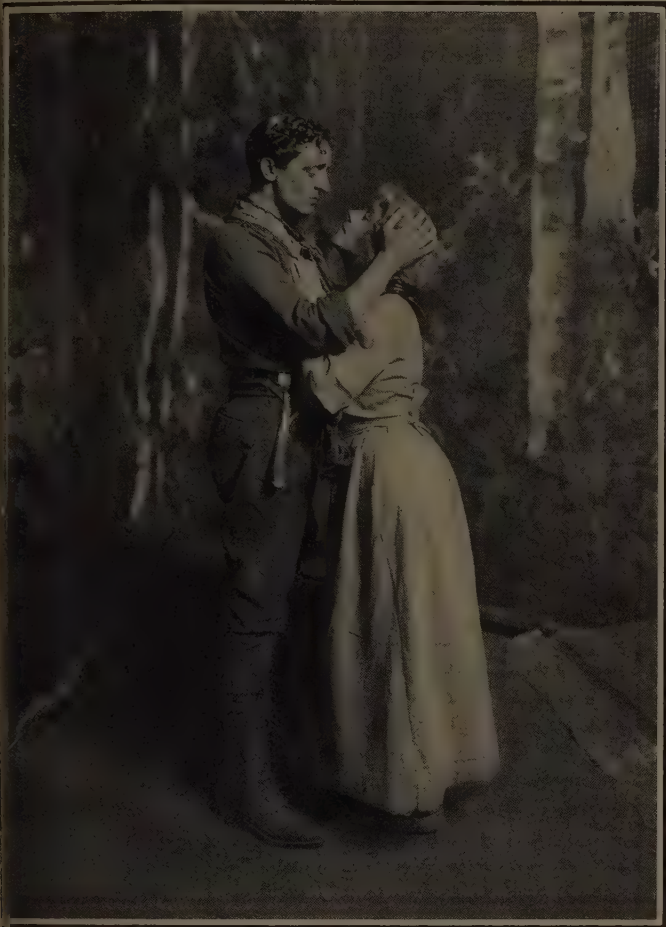
"Throughout the remainder of the rehearsal I gave Pinero for the part of Captain Vale, speaking throughout in Pinero's high voice,—and when the rehearsal was over Pinero fell on my neck and congratulated me on my performance. The play had a long run, and all through I stuck to Pinero and his high voice."

WENDELL PHILLIPS DODGE.



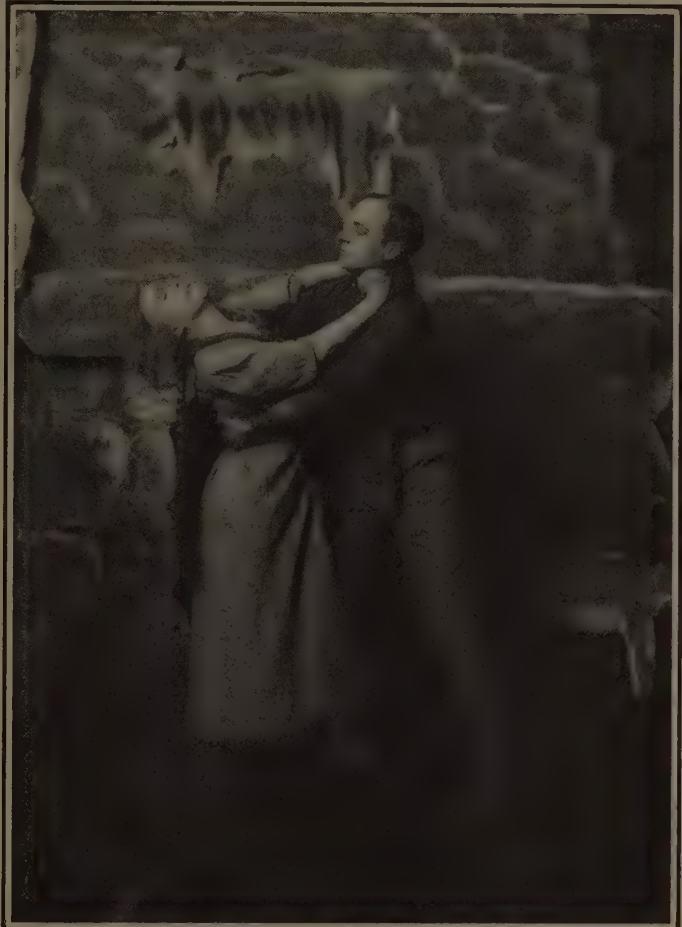
OTIS SKINNER AS COL. BRIDAU

Scenes in Eugene Walter's New Play "The Wolf"



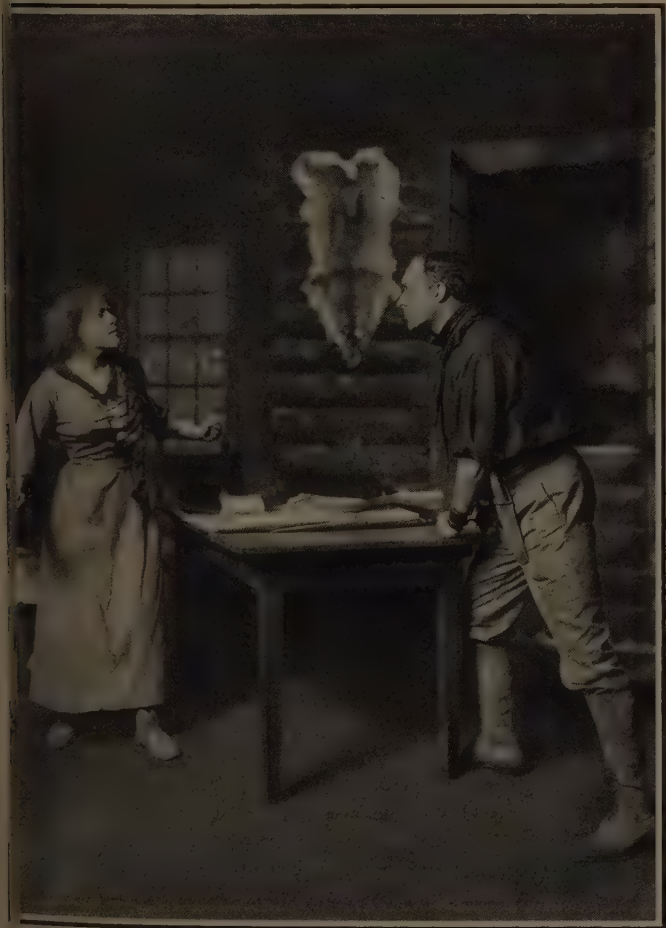
William Courtenay Ida Conquest

ACT I. A LOVE SCENE BETWEEN JULES BEAUBIEN AND HILDA McTAVISH. THEY FIND "THE GREAT DESIRE"



Ida Conquest Walter Hale

ACT II. WILLIAM MacDONALD AND HILDA IN THEIR STRUGGLE. HILDA: "NO, NO! YOUR'S IS A BAD LOVE!"



ACT II. HILDA TO WILLIAM MacDONALD: "YOU LIE! IT IS A BAD LOVE. I WILL NOT GO WITH YOU!"



ACT III. THE STRUGGLE IN THE DARK BETWEEN JULES BEAUBIEN AND WILLIAM MacDONALD



Photo Davis & Eickemeyer

A RECENT PORTRAIT OF MABEL TALIAFERRO (MRS. FREDERICK THOMPSON)

The Evolution of a Child of the Stage



Copyright Anderson
MABEL TALIAFERRO AT TWO YEARS OF AGE

ance and a Duse in temperament," is a child of the stage. She was born and bred in the atmosphere of the playhouse. Her mother was an actress and for many years has trained children for the stage. Her temperament and ideality are inherited from Italian ancestors. Her family is of noble origin, the name meaning in Italian heraldry the breaking of a sword in a feudal pact. (*Talya*, half; *ferro*, sword.) She is a relative of United States Senator Taliaferro and has a sister Edith, who is also an actress.

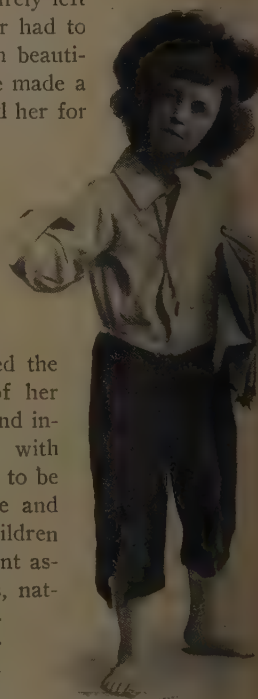
She was born in New York City in 1887 and is therefore only twenty-one years old. Her professional début occurred at the

AMONG the younger actresses now occupying prominent positions on the American stage few have come to the front as quickly, and yet at the same time had as varied an experience, as Mabel Taliaferro, the charming young heroine of "Polly of the Circus," the play by Margaret Mayo which has held the boards of the Liberty Theatre all winter.

Mabel Taliaferro, whom a critic has described as "a Maude Adams in appear-

tender age of two and a half years and came about, as these things usually do, by accident. A friend of Joseph Arthur, the author and manager of "Blue Jeans," happened also to be a friend of Mabel's mother. He was very fond of the child and brought about a meeting with Mr. Arthur. The author was very much interested in the embryonic actress and invited her to come to rehearsals. But she was a very delicate tot, much below the average development of a child of her age, and when she appeared at rehearsal and they asked her to say a few lines she was paralyzed with stage fright. Her speech entirely left her. To loosen her tongue the manager had to get a Christmas tree and bribe her with beautiful toys. After that all went well. She made a hit in the piece and "Blue Jeans" claimed her for the next three years. Her success turned her childish head and she thought of nothing else but of becoming a great actress, awaiting her turn to appear each night with keen anxiety. Her salary was twenty-five dollars a week and she had a woman to travel with her and take care of her.

At the age of five we find her dubbed the "philosopher in the cradle," because of her precocity. While she conversed freely and intelligently with her elders on subjects with which a child of her years was supposed to be unfamiliar, her manner remained simple and childish. She hardly ever played with children of her own age, and through her constant association with people of advanced years, naturally imbibed their ideas and mannerisms. Very often older members of her company would amuse themselves by joining in her games and pranks, and the



MABEL TALIAFERRO AT NINE YEARS OF AGE



Otto Sarony Co.
MABEL TALIAFERRO AT THIRTEEN
In "The Land of Heart's Desire"

child would be highly pleased; but, let someone of her own years intimate that she play some childish prank on a playmate, or do some "kittenish" thing, and she would become highly indignant. She would feel that her pride was wounded.

In order not to neglect her education, she entered a convent at Fort Lee, remaining there for the next three years. After leaving the convent, she acted with Chauncey Olcott and then with Andrew Mack. Her first real "hit" was scored in "Children of the Ghetto," when she was only eleven years old. The winsome little girl pleased Mr. Zangwill better than any of the other performers in this production, and her manager was so gratified with her work that after the performance he took the little girl in his arms and kissed her.

The following year Mabel played one of the leading character rôles in "Lost River," and made a most favorable impression. Her keen intelligence enables her to grasp a dramatic idea, while her mother's careful training has taught her how to give it proper expression. For a short time she appeared in William Butler



Otto Sarony Co.
AT FIFTEEN AS LOVEY MARY

ferro made her first strong appeal to public recognition. Her sympathetic personality invested the character with much charm and aroused the audience to alternate tears and laughter. As Dolly Clandon in George Bernard Shaw's great success, "You Never Can Tell," she also displayed wonderful versatility, surprising even her most ardent admirers. Last season she appeared for a time in Channing Pollock's dramatization of Miriam Michelson's charming story, "In the Bishop's Carriage." Later in the season she went with William Collier to Australia as his leading female support, and we can all recall her artistic interpretation of Pippa,



MABEL TALIAFERRO AT NINETEEN
As Pippa in Browning's "Pippa Passes"

Yeats' play, "The Land of Heart's Desire," which was combined with the all-star production of Robert Browning's "In a Balcony," in which Otis Skinner, Eleanor Robson and Mrs. Sarah Cowell LeMoyne appeared. Next we find her assuming the rôle of Lorna Doone, and then appearing with Millie James in "The Little Princess."

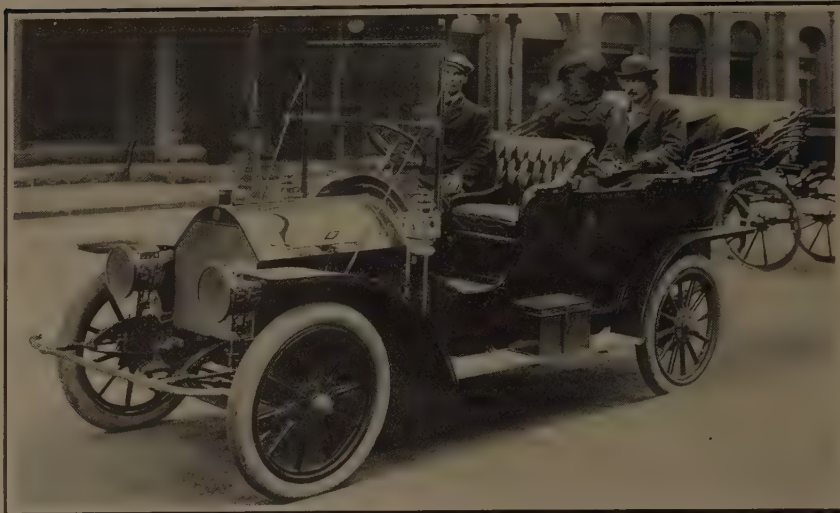
In the character of Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," Mabel Talia-



MABEL TALIAFERRO AND MALCOLM WILLIAMS IN "POLLY OF THE CIRCUS"

in Browning's "Pippa Passes."

Miss Taliaferro attributes most of her success to the influence of the late James A. Herne, who was her model as an actor and also as a man. When she first undertook to play character rôles, she was naturally awkward and demure, and one day during the rehearsal, Herne said to her: "Please do not think you are playing the blessed Mother. You can play character and be interesting at the same time." It is unfortunate that Miss Taliaferro contemplates retiring from the stage at the termination of next season, for she would make a very charming Juliet. Her natural inclination is toward the poetic and imaginative. Like most imaginative actresses, she has her marked copy of the "Rubaiyat of Omar Kayyam," and is a great lover of Shakespeare and Keats.



PADEREWSKI AND HIS WIFE IN A THOMAS TOURING CAR

Much of Miss Taliaferro's success may be attributed to her painstaking habit of always trying to do her best. She does not force her personality upon the public, or try to give undue prominence to the character she may be playing, even though it be the star rôle.

The young actress, who is Mrs. Frederick Thompson in private life, has a most magnetic personality. Her cheerfulness, buoyancy, vivacity, and affability are quite

resistless. She has cultivated a wonderful knack of making friends, and makes a favorable impression on everybody she comes in contact with, so that they become staunch friends for life. She is singularly free from the ego which afflicts so many actresses, is very simple in manner, and her courtesy and geniality are contagious.

S. MORRELL HIRSH.

Two Veterans of the American Stage



MRS. IMOGENE HYMES

Well known fifty years ago as Imogene Kent, popular leading woman. Played with the elder Booth

AMID the often extravagant praise and adulation which the theatre-going public heaps upon its stage favorites while they are still in the full glare of success, how few stop to remember those who once entertained them and who, now old and often reduced to poverty, are patiently awaiting the last call in the drama called life. Few playgoers to-day perhaps recall Charlie H. Wilson, at one time a successful actor and manager, and to-day a recipient of the bounty of the Actors' Fund. Mr. Wilson is believed to be the oldest living American actor. He was born in Salem, Mass., in 1822, and made his début in 1831 in

Boston. Owing to his small stature he began playing children's parts, and met with considerable success. In Boston he played Nicholas Nickleby to the Squeers of John Gilbert and the Mrs. Squeers of Mrs. Gilbert. In 1839 he came to New York and appeared at the Olympic Theatre. Some years afterward he starred in a piece called "The Yellow Dwarf." In the spring of 1865 he became manager for Maggie Mitchell. He is the only actor living of those who acted in the first theatre built in Chicago. He remained in that city for eight seasons playing low comedy, character business, old men, etc. During the winter of 1878 he traveled with J. K. Emmett as stage manager. Later in life he was unsuccessful in business, and in 1873 he was tendered a benefit in Chicago. His wife, with whom he lived for 57 years, died two years ago, and of his seven children all are dead but one, and he is over fifty. There was some talk recently among Chicago managers and newspaper men of getting up another benefit for

Mr. Wilson. Except for rheumatism he enjoys good health, and his greatest solace now that he has retired from the fray is to read the THEATRE MAGAZINE each month.

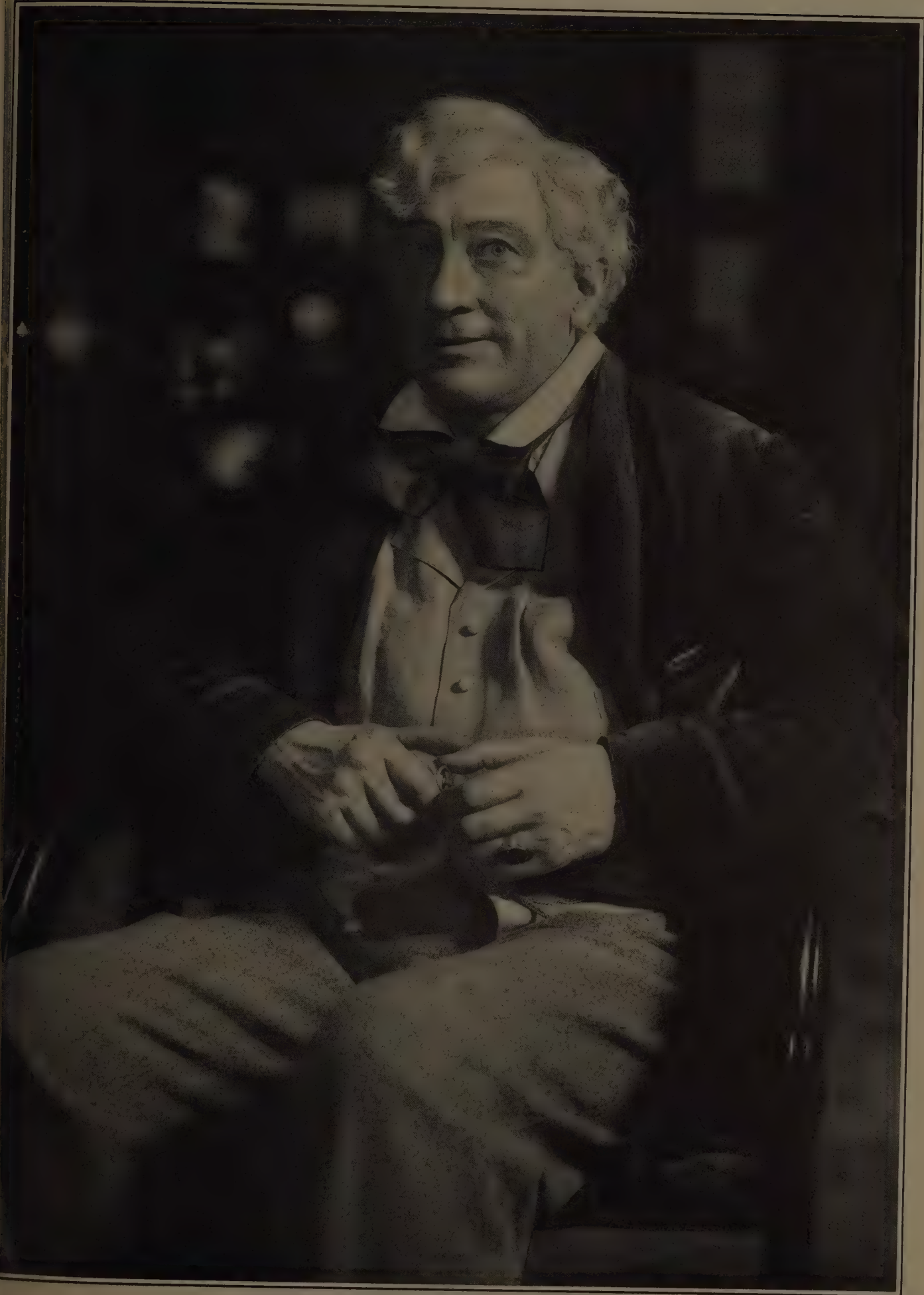
The late Mrs. Gilbert was supposed to hold the record of having acted longer than any other actress, but there is an actress now living in Cincinnati who beats even her record. She is Imogene Kent Hymes, at one time a well-known leading woman. She is now 70 years of age, 67 of which were spent almost continuously upon the stage. Imogene Kent was a popular leading woman at the Old National, also at Wood's and at Shires Garden in the old days of Cincinnati. She was carried on the stage when only a year old by her mother, who was also an actress. She supported the elder Booth and many of the old time stars. She is the grandmother of Ruby Bridges, lately seen in "The Man of the Hour." Eloise Bridges, the mother of Mrs. Hymes, played with Macready. Up to two years ago Mrs. Hymes was playing in "Way Down East," and she often wishes she were still acting.

X.



CHARLIE H. WILSON

Oldest living American actor. Made his début in Boston in 1831 and later became well known as manager. Now 85 years of age and a ward of the Actors' Fund



HENRY DIXEY IN "PAPA LEBONNARD" AT THE BIJOU THEATRE



IVY TROUTMAN
Ingénue in "Father and the Boys"

EVA DENNISON
Ingénue in "The Chorus Lady"

RUTH MAYCLIFFE
Ingénue in "Girls"

Has the Ingénue Disappeared from Our Stage?

A WAG observed the other day in the lobby of one of the New York theatres: "The ingénue will soon be extinct as the buffalo." Pressed for a reason for this pessimistic prophecy he said that since the stage holds the mirror up to life it must eliminate the ingénue as American life has eliminated her. "Our girls burst from childhood into womanhood," he went on. "There is no longer any intermediate ground of girlhood. The ingénue is being provided for only in French and Italian plays because she exists only in France and Italy."

This opinion might have been derided as absurd, but now comes forward Miss Elizabeth Marbury, the dramatic author's agent and playwright, who expresses a similar view. She says: "The drama of the sweet young girl who is separated from her lover by the machinations of a wicked villain has gone out of date with crinolines and slavery and other monuments of foolishness. The big drama is being born. That is the writing on the theatrical wall."

Miss Marbury, who is the pioneer American play broker, and who represents most of the prominent dramatic authors of Europe, speaks with an authority that always commands attention.

If this be true, every theatregoer, especially the young girl portion of our audiences, will deplore the passing of the ingénue, that sweet, caramel-chewing, unsophisticated young creature, who looks upon all the world with the wide-opened and surprised eyes of a young fawn, and who awakens in the manly bosom of the leading juvenile, if not the clean-shaven hero of the play himself, a consuming and undying affection. One may perhaps get too much of this milk-and-water miss if she is allowed to remain too long on the stage, but a short scene or two in which the ingenuous face and sweet treble voice of innocent girlhood are the conspicuous feature is always welcome amid more serious problems.

The popularity with playgoers of the young women who play ingénue rôles would seem to prove, therefore, that the character



Brady
FLORENCE FISHER
Ingénue in "The Comet"



JUSTINA WAYNE
Ingénue in "The Easterner"



Bangs
JULIA HAY
Ingénue in "The Witching Hour"

is not quite extinct in public interest.

As this article is being written, Miss Ruth Maycliffe, who plays the indolent, candy-eating, man-admiring girl in Clyde Fitch's play "Girls," is more in the public eye and her name is more upon the public tongue than is any player short of stardom in New York. Miss Maycliffe is nineteen years old and her success followed an apprenticeship of two years on the stage. She comes from that portion of the United States that has sent to the stage many successful actresses, Maude Adams, Blanche Bates, Lillian Albertson, and for matter of her rearing, at least, Julia Marlowe.

She is from the West. She was born in Texas, and until she was fifteen lived upon a ranch near El Paso. Friends that lived in Kansas City visited the ranch, and by the way of amusement for themselves and profit to a Texas charity, gave an amateur theatrical entertainment. The child of the ranch was allowed to play a juvenile rôle of two lines, but, notwithstanding this deterrent, she acquired then an undying ambition.

She journeyed in the wake of the Kansas City friends to that town and entered a dramatic school, which had the entry to a local stock company for its graduates. She advanced quickly and was soon a promising member of the stock company. In Mr. Fitch's play, "The Climbers," she played well the rôle that Miss Minnie Dupree made conspicuous. From Kansas City she went to Omaha, where she acted with a stock company under the same management. Then she went to the Temple Bush Stock Company in Chicago, where she played leading ingénue rôles. During this engagement she met Clyde Fitch in a booking agent's office in Chicago, and he engaged her to play a part in his vaudeville sketch, "Miss Bobbs' Manicure," in which Miss Georgia Lawrence played the leading rôle. When he constructed his comedy, "Girls," he wrote the part of Violet Lansdowne for her.

From the West, too, came Eva Dennison, who is the ingénue of the "The Chorus Lady" company. Sacramento is her birthplace and she has been on the stage five years. She made her début with T. Daniel Frawley's stock



Brady

CONSUELO BAILEY
In support of Maude Adams in "The Jesters"

company, playing in San Francisco, and accompanied it on its tour around the world, playing in Honolulu, Pekin, Tokio, Melbourne, Sydney, Cape Town and Ceylon.

Another interesting personality is Miss Julia Hay, who plays the ingénue rôle with "The Witching Hour." She is a discovery of the star, Mr. John Mason, who, seeing her at the dinner at a friend's home, thought her beauty and ingenuousness would lend themselves well to the young girl rôle in the play of psychological phenomena. She has therefore the most unusual experience of making her début in New York without any previous preparation.

Miss Consuelo Bailey is a recruit from society ranks to the stage. She is accounted "the luckiest of the ingénues," because after brief experience, chiefly with the companies of W. H. Lawrence, she was chosen to play Solange to Miss Maude Adams' Chicot in "The Jesters."

With Wm. H. Crane in "Father and the Boys" is the tall Gibbonesque beauty, Miss Ivy Troutman, who secured this advantageous position in a company that had a long run at the Empire Theatre, after a season with Thomas W. Ross in "The Other Girl."

Miss Florence Fisher, after brief stock experience, was engaged to play the rôle of the young girl in "El Comet." Mme. Nazimova became in-

terested in her and gave her many valuable hints that have helped to develop her talents. She is now on tour with Mme. Nazimova in repertoire, including "Ghosts," in which Miss Fisher plays Regina.

Miss Kate McLaurin, niece of Senator McLaurin of Mississippi, essayed society in New York and tired of it almost before she made her début. She joined the Henry B. Harris forces in "The Daughters of Men" company, and is now with Edgar Selwyn in "Strongheart."

Miss May Naudain, petite and clever, who has played many ingénue rôles to the satisfaction of critical Broadway, is appearing in "The Girl Behind the Counter." Miss Mabel Barrison is continuing her success of "Babes in Toyland" in "The Flower of the Ranch." ADA PATTERSON.



Sarony

ETHEL WRIGHT
In "The Royal Mounted"



Morrison

CATHERINE COOPER
In "Miss Hook of Holland"



Matzene

SALLIE FISHER
In "A Knight for a Day"



Sykes

KATE McLAURIN
In "Strongheart"



Gilbert

ANTOINETTE WALKER
In "The Music Master"

Maud Allan's Barefoot Dancing Stirs London

MAUD ALLAN, a California girl, has created a furore in Europe recently by her barefoot classic dancing. A few years ago Isadore Duncan, also an American, had great success in Germany as exponent of the same art. Miss Allan has been appearing at the Palace Theatre of Varieties, London, and has met with almost sensational success in her "Vision of Salomé" and her interpretative dancing of Chopin's "Funeral March" and Mendelssohn's "Spring Song." A. B. Walkley, the critic of the London *Times*, describes her dancing as follows:

"When Miss Allan's 'turn' arrives, at a quarter past ten, there is the sudden silence that betokens eager expectation. The stage is unfurnished save by a few pedestals for *flambeaux*, and for background there are plain velvet curtains of a subfusc hue. Then the violin bows glide softly into the first strains of Chopin's Valse in A Minor, op. 34, No. 2—and the dream begins. The figure of the dream is a young girl; you perceive her, that is to say, to be a girl when you wake again, but to your dreaming sense she is a nymph or a Tanagra statuette. Timidly she slips through the curtains, and then appears to be drawn unconsciously into movement by the music.

"She wears light classic drapery that seems not so much to clothe her as to serve as ambient air wherein she floats. Her limbs and feet are bare; slender and supple limbs, feet that seem rather to caress the ground than to be supported by it. When her arms wave it is a wave in the true sense that they form; a ripple runs along them, slowly dying out at the finger tips. Her hands have something of the leaf or petal about them, gently opening and folding or curv-

ing back upon their stem. . . . Here they express a pensive melancholy, the vague sad reverie of Chopin's music.

"But the A minor valse, as every one knows, modulates at times into the relative major, and then the dancer's face changes and expresses hope and joy, and her hands and limbs and all the movements of her body express hope and joy. Only for a moment, however, for again the music sinks back into the minor key and you see the joy fading out of the girl's face and leaving her arms and hands, and she dances as one oppressed, falling at last into a wan despair. The music ceases; the dancer is quite still, with head bowed over hands that seem lifeless; then she glides quietly through the curtain—and you awaken almost reluctantly from your dream.

"Your next dream is to the familiar, rather too familiar, tune of Mendelssohn's 'Spring Song,' the dream figure flitting hither and thither—*allegretto grazioso*—in pursuit of an imaginary butterfly. This is, of course, no time for languorous melancholy; the girl's movements are brisk and rapid; she makes little rushes backward and forward or, like 'Camilla, skims along the plain.' Now she is on tiptoe, with arms outstretched, now swiftly bending to the ground, now 'settling' for a moment like the butterfly she pursues—in short, she gives you the quintessence of the papilionaceous. This you count a day dream.

"But the dancer has reserved her masterstroke for the last. This 'Vision of Salomé' has not only made her famous, but has so haunting a fascination that many people cannot keep away from it, and return to the Palace to see it night after night. To the strains of weird Oriental music Salomé slowly descends the palace



From London Sketch

MAUD ALLAN AS SALOME
This is the dance that first made Miss Allan famous



From London Sketch

MAUD ALLAN DANCING MENDELSSOHN'S "SPRING SONG" (ON THE LEFT) AND CHOPIN'S "FUNERAL MARCH"

George Cohan in His New Play "The Yankee Prince"



TOM LEWIS AS JOHN FAGAN



GEORGE COHAN, "YANKEE-DOODLE COMEDIAN"



JOSEPHINE COHAN AS EVELYN



George M. Cohan

ACT II. EXTERIOR OF WINDSOR CASTLE

Jerry Cohan Josephine Cohan



Charles Lane

Cyril Scott

Clara Blandick

SCENE IN "THE ROYAL MOUNTED" AT THE GARRICK THEATRE

steps. There are jewels on her neck and bosom, and she wears a tunic of black gauze. . . . Her dancing as *Salomé*, though eastern in spirit through and through, is absolutely without the slightest suggestion of the vulgarities so familiar to the tourist in Cairo or Tangier. She achieves the distinction—we admit it risks being a nice distinction, but she achieves it—between the lascivious and the voluptuous.

"*Salomé* dances as one fascinated, slowly advancing toward the

head and swiftly receding from it, gradually drawing nearer and nearer, then falling upon hands and knees and gloating, half savagely, half amorously, over it, then pouncing upon it like a hawk upon its prey. Thereafter she dances fear, a quivering, shuddering dance, and finally collapses, a huddled—but still graceful, still beautiful—mass. And there you have the secret of her art, sheer beauty; every line in it, every rhythm, every movement, every posture, every pause is beautiful."

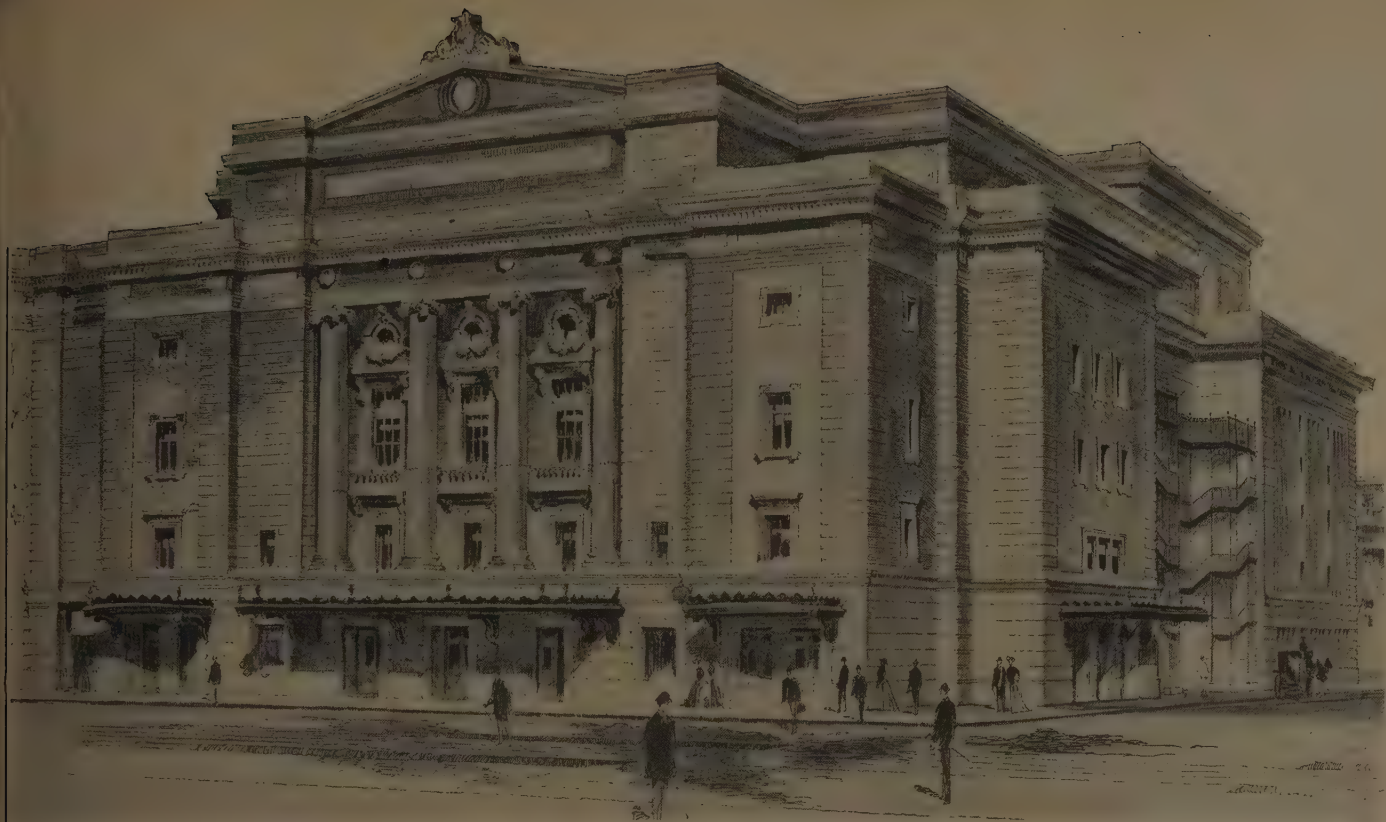
The Lament of the Deadhead

By ANNA MARBLE

I'm the most invet'rate playgoer,
I never kick at all—
As well content in balcony
Or front orchestra stall.
Upon occasion, in a box
I sport my "dress clothes" black,—
I *have* been known (on op'ra nights)
To drive up in a hack!
I am the treasurer's little friend,
I help to "dress the floor"—
Know where to "plant" (at supper time)
A dozen "pairs" or more;
Put Aunt Matilda in the "Balc,"
And Maud "downstairs," for style,
Send Bridget to the "Family Circ"—
My "Boss"—"two on the aisle,"

And yet, altho' I help him out,
The managerial frank
Ain't exercised with fairness—
For, while I'm not a crank,
It seems to me, in plays I see,
The plots are awful thin,
And when there comes a "bully" show
They never pass me in!
I tried to get some "paper"
For John Drew in "My Wife"—
Well, could I "work" the box office?
Gee! Not upon your life!
They gave me seats for "Artie"
And for "The Evangelist,"
But every play Maude Adams had
You bet I've always missed!

I got in on a car transfer
To see "The Other House"
(I never had "admission"
To "The Lion and the Mouse").
Dave Warfield in the "Army Man"
They wouldn't let me see!
(Two "rows" for "The Alaskan"
Was what they sent to me!)
I hear "The Merry Widow's" *great!*
But I can't get in free,—
It's only just the "lemons"
I get handed out to me—
And the thought that most disturbs me
Is the fear that some rash day,
I'll want to see a *first-class* show
And walk right up and PAY!



Courtesy Wheelwright & Haven, Architects

EXTERIOR OF THE BOSTON OPERA HOUSE AS IT WILL LOOK WHEN COMPLETED

Boston to Have a Permanent Home for Opera

At last Boston is to have an assured season of opera annually and that, too, in a splendid new opera house built especially for the purpose. Next year, for the last time, will the "most musical city in the country" turn supplicating eyes to New York! For by November, 1909, opera lovers in the Modern Athens will be enjoying the début of song-birds in an appropriate "home-made" setting and anticipating fifteen delicious weeks of repertoire in four languages.

HENRY RUSSELL
Director of the Boston
Opera House

One of the most encouraging things about this new departure in Boston is the strength of the response which has come from those outside of the so-called "plutocrat" class for whom opera is supposed to be designed. Mr. Eben Jordan, head of the well-known drygoods house of Jordan, Marsh & Company, who has for many years been deeply interested in the New England Conservatory of Music and for whom the Jordan Hall of that institution is named, had generously offered—before any subscriptions were invited—to build a suitable home for opera near Symphony Hall on Huntington avenue and amply guarantee the expense of opera there for a period of three years, *provided* that an opera company be incorporated with a capital of at least \$150,000 paid in in cash and that this company lease the house for three years after having obtained three years' subscriptions to the boxes at \$2,000 a year for each box.

Of course it was from the immediate response to the invitations to take boxes at this price that the company received encouragement to go ahead with the matter. There are to be fifty-four of these boxes and an annual income of over \$100,000 was assured from them before ever the scheme was generally ad-



SIGNOR CONSTANTINO
Tenor engaged for the Bos-
ton Opera House



MR. EBEN JORDAN
Head of the well-known drygoods firm, Jordan,
Marsh & Co., who built the Opera House and
guarantees the expenses for three years

And yet it is from the \$100,000 since subscribed by the middle public, so to speak, the people who will sit in the parquet and the balcony when the opera season opens, that the directors find the stimulus which is making them very enthusiastic over their undertaking. The par value of the stock was placed at one hundred dollars a share and the purchase of even one share carried with it the right to secure seats in advance of the public sale. It was further guaranteed that, in case the whole sum asked for (\$150,000) was not subscribed by the general public, subscriptions would be returned.

But there is no chance of the money going back now, for though subscriptions were first invited less than two months ago—and that only for the purpose of feeling the popular pulse—more than two-thirds of the sum asked for has been already subscribed. Even if the "middle public" had not responded at all, however, the chances are that Mr. Jordan would have built the opera house just the same. For with society in the boxes the people would have been sure to come once the doors were thrown open.

A very important factor in the success of the enterprise has been, of course, the character of those behind it. Boston trusts its prominent citizens and for some of the fourteen directors of the Boston Opera Company—the list includes George W. Chadwick and B. J. Lang, as well as prominent business men—it has positive affection. George Richmond Fearing, Jr., whose name comes next to Mr. Jordan's name on the list, is a banker and a member of the firm Jackson Curtis & Co.; Col. Charles Hayden (of the Governor's staff) is one of the banking firm of Hayden, Stone & Co., through whom the subscrip-



RALPH FLANDERS
Business Manager of the
Boston Opera House

tions are being received. Others on the executive committee of five—chosen from the fourteen directors—are Frederick S. Converse, the most promising young composer in America if not in the world,—the man whose oratorio, "Job," was recently performed with great success at the Worcester Festival,—and Ralph L. Flanders, the popular general manager of the New England Conservatory, and the person who has been most instrumental in organizing the Opera Company and in putting through its affairs. It is rumored that Mr. Flanders is to be secured as business manager of the enterprise when it becomes an established fact.

The impresario has been already engaged in the person of Mr. Henry Russell, who was for many years the greatest voice teacher

therefore, as now frequently happens, by operatic anachronisms.

Another important feature of the enterprise will be its educational value. For here native talent, both executive and creative, will be fostered and encouraged as far and as fast as is consistent with artistic excellence. The house aims to be a pioneer in the production of new operas, wherever written, whenever work worthy of such production is found. In all cases opera will be sung in the original language to the accompaniment of the company's own orchestra of from sixty to ninety pieces, according to the demands of repertoire. Already one of the ablest conductors of Italian opera has been engaged and negotiations with a number of other orchestra leaders of international reputation are



Standing from left to right: Ralph Menard, J. S. Alexander, W. L. Weedon, A. E. Greenleaf, R. A. Boice, O. H. Fleming, F. E. Allen, C. J. Swan, C. S. Parr, H. F. Barber, H. D. Cushing and W. A. Trowbridge. The "Girls" from left to right are: J. A. Frazer, H. W. Curtis, E. Chichester, W. S. McCartney, P. H. Neeley and M. H. Smith

MINSTREL SHOW GIVEN RECENTLY BY THE AD MEN'S CLUB OF BOSTON, AN ORGANIZATION OF LEADING ADVERTISING REPRESENTATIVES

in London, later taught with marked success in Rome, has since been director of the Covent Garden Opera in London, and was last year director of the San Carlo Opera Company. Mr. Russell has been given full power in the matter of engaging artists and has already secured some very distinguished singers. Señor Constantino, the great Spanish rival of Caruso in the field of tenors, is under a several years' contract for this company.

But opera in Boston will differ from that in some other cities that might be mentioned in that it will be the policy of the management to maintain in every detail a high standard of performance and to present an excellent ensemble rather than to exploit star singers at the expense of every other feature of production. Though the best available artists will be engaged, this will be done with a view to their adequate participation in the general excellence of the cast rather than to their individual prominence. For the directors are convinced that in this spirit only can a truly artistic presentation of opera be made. This idea is the basic one in all famous continental opera institutions, but Boston will be the first city to make it operative in America. "We will not keep the stage dark just because the star is shining," is the terse way one member of the executive committee has put the thing. Very great attention will be given, too, to all details of mounting, and care will be taken to respect history in the matter of costuming. A public educated in the Irvingized theatre will not be shocked,

pending. The performances will number four each week,—Monday, Wednesday and Friday evenings and Saturday afternoon, and the season, as has been said, will consist of fifteen weeks each year.

The building itself will be sumptuous in every particular, and it will be situated near the new Art Museum and the Gardner Palace in that part of Boston which is fast coming to be recognized as the real estate center of the city for buildings of this kind. Wheelwright and Haven, the architects, have outdone themselves, which is to say much, in the plans both for the interior and the exterior. The boxes, which are in a double tier, seat six each and number twenty-five on the orchestra floor and twenty-nine above. Each has a loge or dressing room for its owners, and a large foyer at the entrance and the back for promenading. Orchestra chairs to the number of 650 will be provided at a cost of probably three dollars each; the first balcony will seat 800 at a price graduated down from that sum; and in the second balcony that part of the public to whom subscriptions of any kind are impossible will be made comfortable at seventy-five cents a seat, seven hundred places being here provided. The entrance for this part of the house will be from Huntington avenue, as will also the main entrance. An attractive feature of the latter will be that it will be on a level with the street.

MARY CAROLINE CRAWFORD.

History of Famous Plays

No. 7.* THE FOOL'S REVENGE

FRENZIED playwriting was nowhere better exhibited than on the English stage during a period between 1840 and 1860. There seemed to have been a general upheaval and a reaction against all traditions. Free trade among the theatres supplanted the customary patent houses which had formerly relegated to themselves a monopoly of the Elizabethan drama, and which no small manager had dared to gainsay. But Bulwer Lytton, in Parliament during 1843, abolished this privilege, and on the wave of the reaction Samuel Phelps flourished, while the whole character of Sadler's Wells was changed.

As actor and manager, Phelps represented a very rare type, in which Booth, Kemble, and Macready stood preëminent. Without the striking single qualities marking the great players of that generation, he possessed a general excellence which manifested itself in character parts as well as in tragic rôles. When the Haymarket, Covent Garden, and Drury Lane theatres found their prerogative of legitimate drama taken from them, no one rejoiced more than Phelps; he thereupon assumed control of Sadler's Wells, and so managed the place that its standing rose rapidly, and its policy was held favorably beside Macready's ambitious attempts.

All but six of Shakespeare's plays were acted, amounting to four thousand performances, "Hamlet" alone running four hundred nights. But in addition, Phelps was influenced markedly by the drama of his own day, and "The Lady of Lyons," "Richelieu," Browning's "Blot on the Scutcheon," and Tom Taylor's "The Fool's Revenge"—each met with individual success.

We have Dion Boucicault's own word for it that around 1842 it was hard for a dramatist to make a livelihood in England; the stage was deluged with French translations and adaptations; for the price of one original play, a manager could purchase four or five foreign manuscripts. An author had to work rapidly in order to make money. So that when we mention Boucicault as one of our most prolific writers, with his theatre of four hundred titles, we must reckon also with the conditions that thrust him into the maelstrom. In his way, Tom Taylor was quite as active, when we consider his several interests outside of theatrical life. During thirty-five years, he wrote about seventy-five plays, and the pecuniary returns were not always adequate; his "Ticket-of-Leave Man," which has made fortunes for managers at several times, brought him the original bonus of only £150.

A record of "The Fool's Revenge" begins when it was but an idea; when Robson, an actor now remembered by few, but in his day a familiar figure with Farren and with Alfred Wigan—Robson, the low comedian whom Baker pictures as "the strange-looking little man with the small body and the big head," expressed a desire which first prompted Taylor to turn to "Rigoletto" and to extract therefrom the beginnings of his own Bertuccio.

Robson was a typical actor, not a student; he knew nothing of Victor Hugo's "Triboulet," but Taylor did. And besides, Taylor had been reading books on the Italian Republics; a whole series of motives, poisonings, jealousies, and the like, he found ready to hand in the sweetly Italian relations of one Galeotto Manfredi and his wife. Given these known qualities, which in themselves suggest situation, Taylor found himself with an algebraic problem, in which the play was an unknown quantity. He builded well, but not, it seems, in the manner to please Robson. Bertuccio, the master, was too serious, too tragically real a motley household fool for the low comedian to compass. He was destined to act in other plays by Taylor, but this one he waved aside as beyond him, since he never had spoken blank verse.



Bangs

HELENA HEAD

An English actress recently seen at the Lyric Theatre, New York, in Laura Keane's part in "Our American Cousin." Miss Head is a Shakespearian actress and has starred in England as Lady Macbeth, Rosalind, Desdemona, Portia, etc. When Edith Wynne Matthison left the Greek players Miss Head was engaged to take her place.

When Manager Phelps received the manuscript, there was no delay in the reading. A prompt acceptance followed, and soon it was submitted to the company for rehearsal. Boucicault used often to send his plays to the prompter with the ink not quite dry; the company would be working on an act while the dramatist was writing the one to follow. Tom Taylor once boasted with a degree of pride that " 'The Fool's Revenge' is the only one of all my plays put on the stage absolutely as it was sent into the theatre, without alteration of a scene, a speech, or even a line, as far as I remember, at rehearsal."

Certain it is that Phelps exerted every energy in the preparations, furthered by the dramatist's help. The recollection of those times impressed Taylor with the manager's energy, keenness, and alertness; with his thorough attention to small details, and to consistent drilling in the pronunciation of the Italian names in the text. Some accused Phelps of irritability, such as made Macready famous as a growler, but it was the impatience of a man who was terribly serious.

Galeotto Manfredi lived in 1488; Taylor's costuming of the play was fifty years later, a time possibly so selected because of

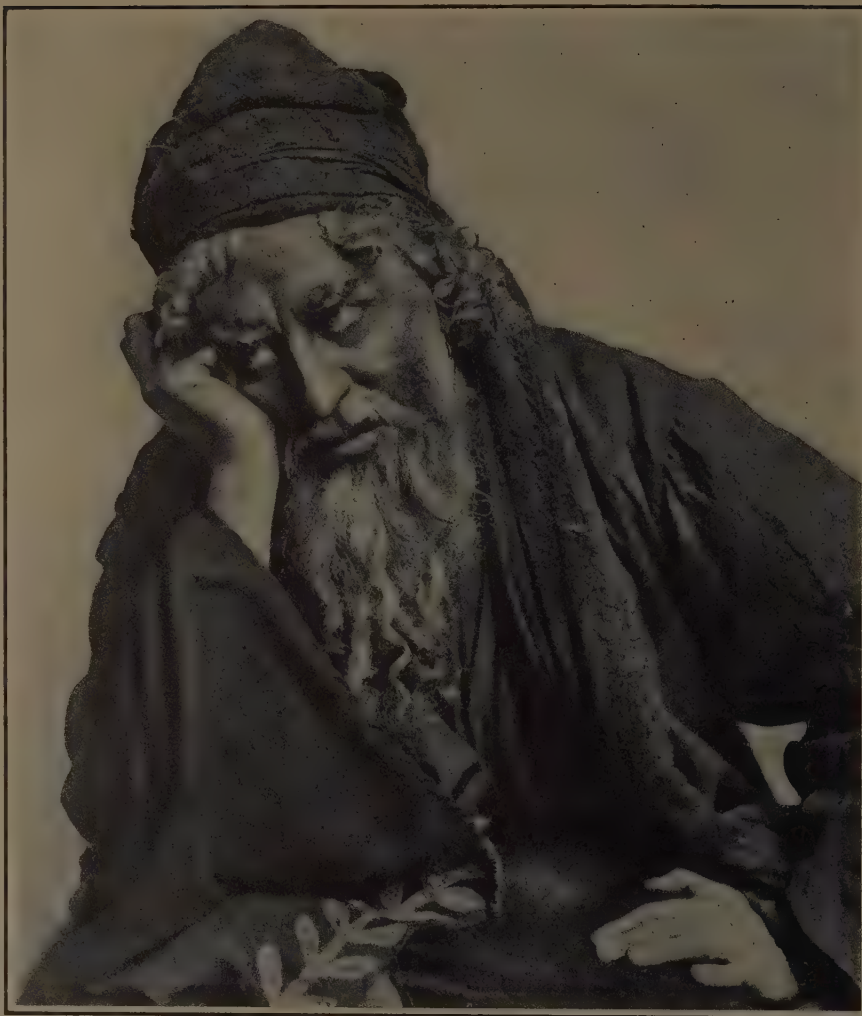
* Other plays reviewed in this series have been: "She Stoops to Conquer," "Diplomacy," "La Dame aux Camélias," "The School for Scandal," "The Lady of Lyons," and "Romeo and Juliet."

some colored prints which could be easily procured. When Booth came to mount the piece, he consulted Cæsar Vecellio's "Habitî Antichi et Moderni, 1598." Phelps, however, was manager of a theatre when there had been an attempt to become antiquarian in the particularity of faithful detail. The old story told of Charles Kean illustrates the attitude. During a rehearsal of "King Lear," Kean yelled to the actor who was playing Edmund, "Make more of the key, sir. Good God, you give it to him as if it was a common room-door key! Let the audience see it, sir; make 'em feel it, sir! Impress upon 'em that it is a key of the period!"

Phelps aimed for none of this elaborateness; he wanted only to create atmosphere; not to suffocate the general spirit with pedantry. Yet stage

accessory was undergoing a decided change. We read of the surprise shown by an audience when real carpets and real doors were used in a production of "London Assurance." As in playwriting, where the group of men represented by H. J. Byron, Taylor, and Tom Robertson were working toward the mild realism of domestic comedy, so the scenic artist was making use of real furniture. Pinero has always been a warm admirer of Robertson, that misunderstood, clever writer of "Caste," and in the rôle Tom Wrench, who figures in "Trelawny of the Wells," we not only detect a portrait of Robertson, but in his remarks we have a clear outline of a dramatist's ambitions of that period.

Taylor had nothing of which to complain in his treatment by Phelps; on the opening night, October 18, 1857, he came away from the theatre highly pleased with the manager's acting of Bertuccio. It might be well here to say



From Sketch, London

BEERBOHM TREE AS SHYLOCK

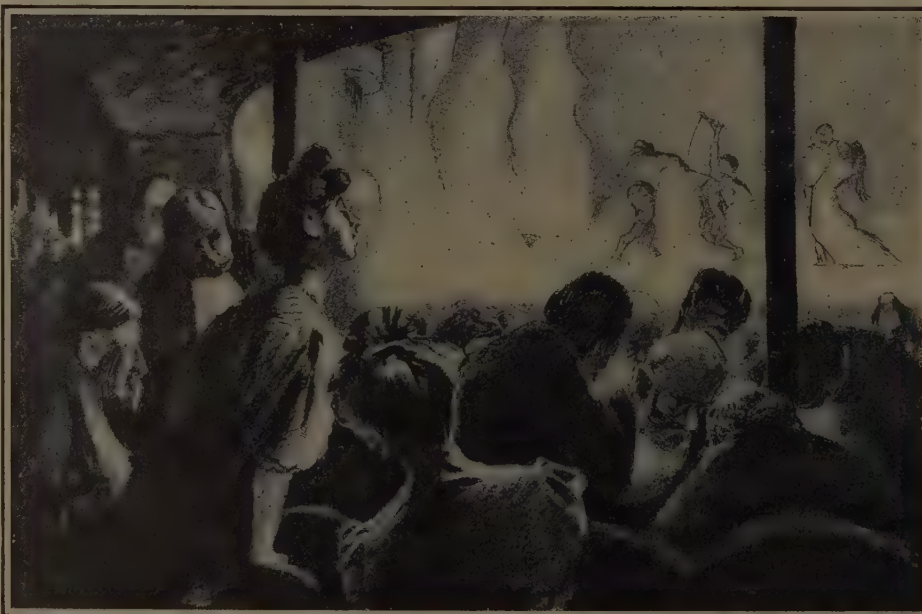
In an elaborate revival of "The Merchant of Venice" at His Majesty's, London

sea; his common sense told him that, so far as the plot had progressed, he could detect no fool's revenge taking place. But time soon cleared matters for him. The curtain rose on the scene with the Clown Feste teasing Malvolio behind the bars. The undoing of Olivia's steward by the motley fool was indeed revenge sufficient! The countryman was satisfied, and he went away pleased with Taylor's workmanship.

So promiscuous was the habit of adaptation in those days that

a dramatist found it difficult to disregard flagrant charges of plagiarism. "The Fool's Revenge" did not escape, and it hurt Taylor to think that anyone should point to Hugo's "Le Roi s'Amuse" as the real source of his play. Taylor's defense of himself is not entirely satisfactory. However much he may have shifted material, conceived new situations, and infused new energy into the plot, the

(Contin'd on page v)



From Sketch, London

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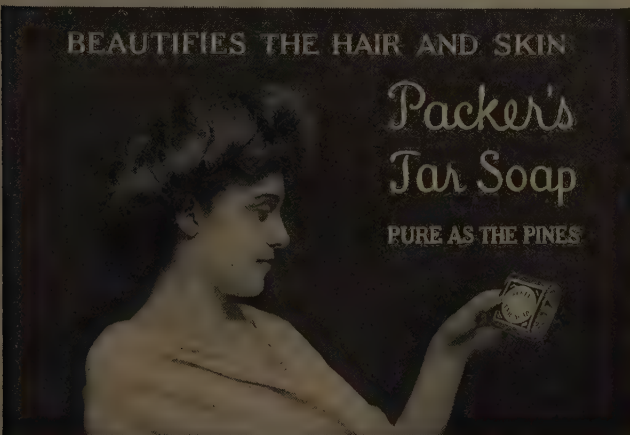
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Pilgrims Honor Shakespeare

Thousands of visitors, including many Americans, says a cable despatch to the *New York Times*, flocked to Stratford-on-Avon to take part in the annual commemoration of Shakespeare's birth. The celebration began on April 29, and continued until the second week in May.

The festival this year was on a scale of more than ordinary splendor. William Poel, who had the production in hand, originally intended to present "Cymbeline," but such a strong protest was made by a local vicar that the play was dropped. "Measure for Measure" was substituted, but the suggestion for this so raised the ire of Archdeacon Arbuthnot that he wrote challenging any of the governors of the theatre to say he would so far forget himself as to take a young lady to its performance. The angry Archdeacon also asked the governors why, if they could not answer his challenge, they should invite the young people of the countryside and those among the visitors to witness it.

At first the distressed governors scarcely knew which way to turn, such strong protests tending to paint the outlook for a good Shakespearean festival, in the gloomiest of colors. However, they finally decided not to answer the challenge, but to produce the play, regardless of the Archdeacon and his followers.

The poet's birthday was commemorated with something more than the usual impressiveness and in a manner that rejoiced the hearts of the ardent American pilgrims, who really formed the most enthusiastic and, on the whole, best informed of the great number of visitors. It started with the hoisting of national flags in Broad street, the Stars and Stripes being frequently seen entwined with the Union Jack and other English flags. The commemoration of the poet's birthday fittingly wound up with a delightful representation of "A Midsummer Night's Dream," in which Henry Ainley played Oberon, as he did in the two other performances of this play given during the commemoration.

Valuable loans of pewter and Elizabethan Church plate have been added to the exhibition in the free library, and these have attracted a great amount of attention. There is also a copy of *The Stratford, Shipston, and Alcester Journal* printed in 1750. Among the interesting items in the unique journal is a paragraph giving a brief account of the burial of the wife of "Edouard Clopton, Esq., of Clopton House." The paper consists of four pages, and the price was 2d.—a remarkably cheap paper for those early days.

Authors' fees have been gradually going up in London, until now they have reached the highest figure they have ever attained in theatrical history. They vary from 5, 10 and 15 to 20 per cent. on the gross takings at the box office.—*Morning Leader, London.*

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WHEN WRITING TO ADVERTISERS, KINDLY MENTION "THE THEATRE MAGAZINE"

History of Famous Plays

(Continued from page 170)

facts were undoubtedly gathered, and not wholly originated; such acknowledgment does not detract from the ingenuity with which Taylor erected the machinery of a good acting drama.

There is little more to add to the history of the play. In America, it was first given by Edwin Booth at Niblo's Garden on March 28, 1864, supported by Ringgold, Ada Clifton and Rose Eytinge. Later on, at Booth's Theatre, a notable cast assembled for a revival consisted of Augustus Pitou, Lawrence Barrett, William Seymour, Bella Pateman, and Blanche De Bar. Rose Eytinge tells in her "Memories" of the picturesque costume she ordered for Fiordilisa, so rich, so elaborate as to be far better suited for a princess than for the daughter of a court jester. When Booth saw her decked in all this finery, he was much taken aback and told Miss Eytinge so; but he was ever quick to note the sensitiveness of others, being himself easily affected, and he caught the shadow of disappointment crossing the actress' face. Immediately he changed his tone, and Miss Eytinge went "on" that evening fully persuaded that the "mistake" was all right.

In December, 1905, E. S. Willard brought his revival of "The Fool's Revenge" to America, with Alice Lonnon as leading lady. He gave the present generation of theatregoers an opportunity of seeing a piece which, because of its theatrical effectiveness, is rightly judged a famous play. Frederick Paulding appeared in the chief rôle on February 17, 1879, at the New York Lyceum. The part is one that might suit the powers of a Louis James or Robert Mantel, but unless it is vigorously played, it had better not be given at all. It has in it the same qualities to be found in Pepe, the hunchback of Boker's "Francesca da Rimini"; or in the fool of Crawford's "In the Palace of the King," it possesses something of the humanity of Shakespeare's Touchstone. But above all, it should be graced with a certain dignity that depends wholly on the acting.

These are the characteristics only partly grasped by Willard, and which Booth seems to have fully mastered. Winter called his handling tremendously vigorous, appallingly sincere; Dutton Cook (1881), over in London, was gripped by every movement, glance, gesture, and inflection of the American actor. Such is the temper of Bertuccio's nature.

The personality of Tom Taylor is interesting. Fion, the French critic, who has written of the English stage of the '50's and '60's as thoroughly as Taine treated English literature—Fion estimates our playwright in a witty and a truthful manner: "Briefs gave him his dinner, the drama gave him his supper; his supper got to be the more substantial of the two." He was as active as Bernard Shaw, and as varied in his sympathies; he was not as brilliant nor as much the propagandist. When he went to Cambridge, he gained all the honors worth gaining; he was active as a member of the Board of Health; he was reporter, one of the editors of *Punch*, an art critic, and a special writer for the *London Morning Chronicle* and *Daily News*. He wrote stories, poems, and became an adequate biographer. He was critical, though anxious to go out of his way to aid everyone with a helpful word. Friends compared his judgment with that of Ruskin. Whenever he essayed to act, he received warm applause. He was always sure of election to the rare London societies, whose membership comprised such names as Tennyson and Monckton Milnes. He was thrown with all the leading men of the day, having collaborated with some, eaten and drank with others. There was Charles Kingsley, Robert Browning, John Tenniel, George Du Maurier, Dickens, and Reade. He married a great musician, a Yorkshire girl, who composed an overture for his "Joan of Arc." Unfortunately, as a dramatist, he wrote easily. MONTROSE J. MOSES.

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New Books Received

"Who's Who on the Stage 1908." Edited by Walter Browne and E. DeRoy Koch. Illustrated. W. Dodge & Company, publishers, New York.
"The Stage Door." By Charles Belmont Davis. Illustrated. Charles Scribner's Sons, publishers. Price \$1.50. New York.

"Monologues." By Beatrice Herford. Illustrated. Charles Scribner's Sons, publishers. Price 1.25. New York.

"The Great Secret." By E. Phillips Oppenheim. Little, Brown & Company, publishers. Illustrated. Price \$1.50. New York.



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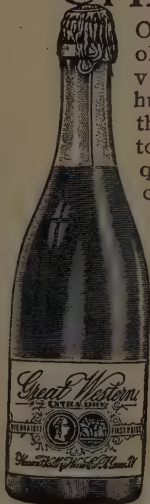
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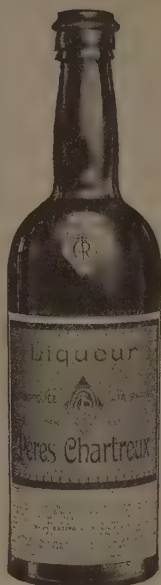
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Plays and Players

(Continued from page 147)

"Hen" Stubbs, James J. Morton; Morris Nosenstein, Bobby North; Casimir de Cluquot, Ignacio Martinetti; Jack Saunders, Melville Stewart; Hiram Spavin, Jonathan Keefe; Richard Niebelung, James E. Carson; Alec Smart, George McKay; Ratsy, John Cantwell; Violet Nearstar, May Hopkins; A Side-Show Man, Arthur Morrison; A Bearded Lady, William Sissons; A Glass Eater, William Sadler; A Merry-Go-Round Man, Jim Kane; A Farmer, Vernon Milton; Another, Mr. Gibbs; Martha Scraggs, Mabel Hite; Mrs. Wheatly Bungalow, Dorothy Jardon; Samantha Spavin, Louise Carter; Jeanne Dauvray, Rita Perkins; Maggie, Mable Russell; A Fortune Teller, Edna Belmont; A Snake Charmer, Ethel Southgate.

Summer has come, the straw hat is again on Broadway and the musical show is back in town. Among the first of these productions that is frankly a "show" is "The Merry-go-round" at the New Circle Theatre. After a season of many problem plays and as many failures, it is a relief when a breezy opera blows in in "Two Balmy Breaths from Bohemia."

There is very little story and nothing that could legitimately be called plot in "The Merry-go-round", but who cares for plot anyway when the show girl has come back to her own? And it is right here that the opera scores. For several seasons the choruses of the musical shows have been looking like an afternoon-out of the Old Ladies' Home or a private exhibition of antiques. Now and then one found a pretty face that reminded him of the good old days or discovered a dancer who was still spry in her movements, but it was only one bright spot in a disappointing whole.

At "The Merry-go-round" the first row sat up and took notice; there had been a rejuvenation of the chorus. Ed. Pidgeon or George Marion or whoever had the rounding up has found them all, for they are all there, blonds and brunettes in their old-time loveliness. The designer is there, too, straight from Paris and the costumes in color, toning and design will bring delight to many a feminine heart who can "just see" herself in some of the creations. The seats are effective backgrounds for the kaleidoscopic changes.

Perhaps it is not complimentary to the company to talk dress and shop before we mention them, but no disrespect is meant. Mabel Hite as Martha Scraggs shows a versatility and talent that have only been suggested by her former performances. One can apply one of her own lines, a bit twisted, to her work with hearty sincerity, "The show was great and I was the whole show." She is almost the whole show here, only James Morton helps some and then there are the choruses.

Don't go to see "The Merry-go-round" if you are looking for soul-stirrings or heart wrenches (though the third-from-the-end might give a tweek or so in that line), but when skies are gray or you wish to be cheered up go hear James Morton's cheering foolishness, go laugh at and with Mabel Hite and go see the chorus.

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There is no end to the making of comic opera. It is a perpetual child's game. "The Flower of the Ranch" is not much worse than the best of its kind and not much better than the worst. No intelligent record of any of them can be made, for they have neither substance nor consistency. Novel costume, light and mechanical effects, stage business, evolutions and dances can be invented and patented. A dance in the dark, with firefly effects or a new kick have the authority of our national government back of them, by way of letters patent, and all and sundry are warned against their piracy. Comic opera is the antithesis of authorship, for an author has to do with ideas and not "effects." To write a real play or opera he must have one single idea of sufficient magnitude to furnish an action diversified by a succession of consistent incidents. It is useless, of course, to seriously combat any form of amusement that pleases the public, unless it is purposely vicious. That most of these comic operas have attractive qualities is indisputable, for otherwise they would not be played. They belong to stageland almost exclusively. If

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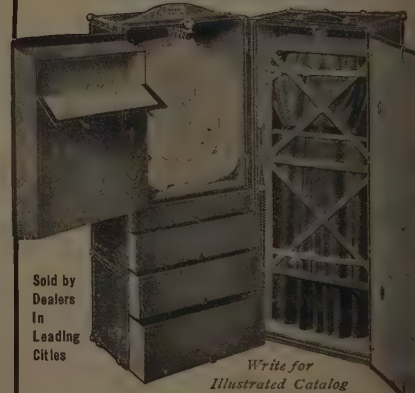
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the action lags or the story is insufficient the chorus can be summoned, with a rush, from the wings or a specialty can be introduced. The dialogue may run like this: "Did you see him?" "Yes." "What did he say?" "He told me to go to the devil." "What then?" "I came to you;" but this bit of recrudescence of the past is followed by a novel "effect."

"The Flower of the Ranch" is somewhat different from the usual comic opera in that it is melodramatic in its story. It is also a cowboy opera. We would not seriously undertake to criticize or give an account of any pieces of this kind; we can only wonder at the causes of their vitality. Certainly, personality has much to do with their success. It is not because she is the Flower of the Ranch that Miss Mabel Barrison is interesting, but because she is Miss Mabel Barrison. Her personal qualities and the use she puts them to are worth infinitely more than all the authorship in the piece. Need we say that there are such songs in it as *Lulu, Oh, My Pretty Baby Lulu?* Is Lulu a character in the piece? We think not, but, nevertheless, the pleasing melody of the song, with chorus, is convincing as to the actual existence of our Baby Lulu and her pulchritude. Perhaps the action of the piece did not call for a song and chorus, in which the comedian loomed large concerning *The Pajama and the Nightie*, but these things have to be in comic opera. If you like that sort of thing you like it, and many people leave their happy homes to see it.

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Yankee Gir Pleases Czarina

"The Czarina is the loveliest creature I've ever seen, she's just perfect," said Miss Lucille Marcel, a New York girl, who has been singing to the Empress of Russia, to a correspondent of the *New York World*. "I was at Tsarskoe Selo yesterday, and I still feel so overwhelmed by the honor her Majesty did me that I hardly know how to speak of it."

"I had dinner with some of the court ladies before I saw the Czarina. It was quite an intimate affair. Just the Princess Orbeliani, Princess Galitzin, who is mistress of the court; Countess Wyrubouff, and myself. After dinner we went to a small drawing room and at 9 o'clock Count Benckendorf, Chamberlain of the Court, announced that the Czarina was coming."

"Of course, we all rose, and when she entered made la grande reverence. She was quite simply dressed in a perfectly sweet tea gown of pink chiffon with an enormous bow of diamonds on the corsage. She came to me at once, and gave me her hand—she very rarely does that—and talked for about ten minutes, asking me how I liked Russia. Then she sat down on the sofa and asked me to sing."

"I never thought of the others for a moment, but I just stood there and sang for her alone. She smiled and thanked me after every song, and when I had finished the great air from 'La Tosca' she came over to the piano and said she must hear it over again. I repeated it, and then she asked me if I could sing 'Mignon' for her. Fortunately I had the music with me, and I sang the air she wanted. When I had finished it the Countess Wyrubouff got up and kissed me and said:

"Do you know, dear, there were tears in her Majesty's eyes as you sang?"

"The Czarina listened for an hour and forty minutes and then she talked to me so charmingly. I told her I was American, born in New York, that I had played at the Opéra Comique in Paris, and was going to sing at the Grand Opera there next season. She seemed so interested and said:

"You have a lovely voice, and I hope you will come and sing to me again. I wish you every success, but I am quite certain that you are bound to succeed, whatever you do."

"Then she went, and I felt that it was all so wonderful it could only be a dream. But it wasn't, as you can see by this telegram I got from one of the court ladies:

"One charmed by your singing hopes you will come again. I kiss you."

"Of course, you understand 'one' means the Empress."

"They say the Czar is frightfully in love with his wife, and I don't wonder, she's just cavenly."

All music is more or less dramatic, and so the march of music is towards the theatre. The times of mere enjoyment of tone-combinations are past.—Herr Nikisch, interviewed.



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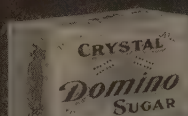
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Unpleasant Paris Play

M. Brioux, who gave the French stage such masterpieces as "La Robe Rouge," "Les Trois Filles de M. Dupont," and "Blanchette," says a Paris despatch to the *New York Times*, has just brought out a new play at the Comédie Française which many critics believe will not add to his fame. This is "Simone," a drama in three acts. There is no denying the fact that the piece is full of deep feeling and fine observation, but for all that it leaves an unpleasant impression in the mind of the spectator. It is cruel and dispiriting. The first act could not be better, but the following two acts are too inevitable to maintain a feeling of suspense.

Edouard de Sergeac and his wife were found one morning in their bedchamber, both victims of a shooting affray. He was in the last extremity, she was already dead. They were able to save the husband's life, but the bullet had shot away his memory. He recalled nothing of the tragedy and could not explain it. The judicial authorities sought in vain to solve the mystery. The De Sergeac family had always appeared happy and serene. Was it a crime or a suicide? No one knew.

The physician who cared for Edouard determines on one last effort to reach a solution. Skillfully he questions his patient. He recalls little details which immediately preceded the tragic night. Then Edouard begins to remember.

On the day preceding his wife's death he was out shooting with a friend of his. This friend was afterward found hanging by his neck, a suicide, for reasons unexplained. That evening Edouard recollects; he was called to Paris, and went away, leaving his friend at the château in the country. Edouard's wife accompanied him to the railroad station and left him there waiting for the train.

But he did not take the train. He recalls now that he was seized with a sudden and terrible suspicion. What if his friend and his wife * * * At this juncture he utters a cry and falls into a faint.

The physician revives him, and the patient confesses what followed afterward. When he found his suspicion realized he fired blindly at the couple, then turned the revolver against his own head and fired again. At this revelation, M. de Lorry, father of his wife, leaps upon his son-in-law and attempts to strangle him. The two men are separated and the curtain falls on the wild gesticulation and piercing cries of the unhappy de Sergeac.

Fifteen years have elapsed. Edouard is now living on the south coast of France with his aged father and his young daughter, the sweet Simone, who has been brought up in complete ignorance of the tragic death of her mother. Simone reveres her mother's name, and, as any girl would do, often speaks of this parent whom she does not remember. The daughter is almost 20 now. She is in love and wants to marry the young professor, Michel Mignier. The professor is also deeply in love with her. In a charming scene, which is one of the bright points in this saddening creation, he proposes and is accepted. Then the young girl announces the good news to her father.

It so happens, however, that M. Mignier, father of the young professor, demands an interview with M. de Sergeac. He comes to break the engagement. Edouard demands an explanation. Mignier hesitates, but finally admits he has learned the secret of the death of Mme. de Sergeac, and is opposed with all his strength to the marriage of his son with the daughter of a murderer.

When Simone learns of the broken engagement she submits her father to a terrible interrogation. The unhappy man falls on his knees and asks pardon, but refuses to answer. An old servant it is who tells the truth to the heart-broken girl. When she learns that her mother, the mother whom she has seen so often in her childhood dreams, was assassinated by her father, she is filled with horror. She wishes to flee. Edouard, completely broken and miserable, can say nothing. The girl has an impulse of pity. She hates him and yet she loves him. She doesn't know what to do.

It is her grandfather, M. de Lorry, who gives her good and timely counsel. The old man has found out the whole truth of why his daughter met her death. Years have brought forgiveness and understanding. He teaches her to forgive her father and to soothe his grief with a filial kiss.

As for Michel Mignier, little he cares for tragedies with which he has nothing to do. He will marry her despite everything. And so the play ends happily after all—but weakly.



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T. J. Roseman
Secretary.

No. 44

Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with play purely personal affairs will be ignored henceforth.

D. M. S.—Q.—In what is Isabel Irving playing? She has just completed her tour of "Susan in Search of a Husband." Q.—Have you published a portrait cover her? A.—No. Are you likely to? A.—We may.

M. Y. City.—Q.—Will you publish pictures of B. Warner, or of Eva Francis? A.—A portrait of B. Warner appeared in our September, 1906, number. We have not published a picture of Eva Francis.

M. Lima, Ohio.—Q.—Where may I get a half tone Margaret Mather, and at what price? A.—Meyer, 26 West Thirty-third street. From 75 cents up.

W. K., St. Paul.—Q.—Does a person have to have education to secure a position on the stage? A.—Who is well educated certainly has an advantage. To whom is it necessary to apply for a position? To managers, and engagements may also be obtained through dramatic agencies. Q.—What kind of parts are for actors under the age of eighteen, and what is average salary? A.—In reply to your first question, there are many subordinate rôles in every production. Salary depends upon one's ability, or rather, the extent to which one's ability is recognized. Beginners usually receive from \$20 up.

D. M., N. Y.—We must decline to answer your question. See note at head of column. Q.—Have you ever published an interview with Marie Doro? If please give a sketch of her career. A.—In New York in 1903 Marie Doro played in "The Billionaire." The same year she also appeared in "The Girl from Salsburg." Other plays in which she has been seen are: "The Mary," "Granny," "Friquet," "The Dictator," "Sherlock Holmes," "Clarice" and "The Morals of Mar-

M.—Q.—In what numbers have you published pictures of Maxine Elliott? A.—In many. Recently in January and February 1908, December 1907, and April, May and the November cover of 1906. Q.—Will Marie Doro appear in Canada this season? A.—It is likely, as she contemplates a tour of Australia, and next year will open here in a new play. Q.—What pictures contained pictures of her? A.—May 1908, and August and September 1907, are the most recent.

Z. K., Lima, O.—Q.—Give me a brief sketch of Melville. A.—Born in Terre Haute, Ind., she joined the Baldwin Stock Company in 1881. In a play called "The Sad Sea Waves" she also introduced her creation "Sis." She has been starring in her own company for several seasons past.

F., Winnipeg.—Q.—Where can I procure the books, "Life on the Stage," by Clara Morris, also "Life of a Stage Actress," and "By the Stage Door," by Ada Patterson? A.—At any bookseller's. Q.—Are supers supplied with costumes by stock companies? A.—Yes, in almost all cases.

Ready Reader, St. Louis.—Q.—Please tell me all you can about Maude Adams. A.—This question has been repeatedly answered in these columns. Write to Meyer, 26 West Thirty-third street, for a Maude Adams biography, illustrated, price \$1.50. Q.—Where may I obtain pictures of her? From Meyer Bros., 26 West Thirty-third street.

W. C., Cincinnati.—Q.—Will you interview Montgomery Stone? A.—Perhaps.

Subscriber.—Q.—How is Virginia Harned's last name pronounced? A.—Pronounced as spelled.

L. DuB., Marlboro, N. Y.—A letter may reach Fiske if addressed to the Chas. E. Blaney Amusement Co., Broadway. Address Andrew Mack, care of W. M. Watson, 1402 Broadway.

M. Lima, Ohio.—Q.—Is there a theatrical encyclopedia or book of stage information published? A.—See "Dictionary of the Drama," by Davenport Adams, published by Lippincott's.

E. G., Constant Reader.—Q.—Have you interviewed Barrymore? A.—Yes. In our November issue of 1907. Q.—Will she play in Albany this season? A.—Likely.

S. Frank, Phila., Pa.—Q.—In what year and month was the first issue of THE THEATRE MAGAZINE published? A.—In 1901. Q.—How does Kyle Bellevue pronounce his name, and how do the following pronounce the names: Hamilton Revelle and Duse? A.—The first name is pronounced: Curly Bel-loo; Revelle, second syllable accented; Doo-sa. Q.—Who was the original "Ben Hur," and what actors have played it since? A.—Jimmie Corrigan played the character of Ben Hur in the first dramatization of that play ever acted. Edw. Morgan, William Farnum and Harry Woodruff have also become prominently associated with the part. Three questions only answered.

W. W., Bernhardt.—Q.—Where can I find out about the life of Eleanor Robson? A.—Brief accounts of Miss Robson have already appeared in this column. We published an interview with her in July, 1906. Q.—Will you publish pictures of Ethel and John Barrymore? A.—In pictures of Miss Barrymore appeared in January, February, May and August, and in 1906 in May and September. A portrait of Ethel and Jack Barrymore together appeared in February, 1906, and one of Jack alone in September. Q.—Will Maude Adams play "Peter Pan" again? A.—She may appear in revivals of the piece.

G. Bristol.—Q.—In what numbers will I find articles about or by E. H. Sothern and Julia Marlowe? A.—In March, 1908, appeared an interview with E. H. Sothern and in December, 1907, appeared an interview with Julia Marlowe. In November, 1906, was an article on Sothern and Marlowe in "Jeanne d'Arc," and in February, 1908, an article on E. A. Sothern and E. H. Sothern. Q.—Will Sothern's and Marlowe's pictures appear in the next number? A.—February, March and April, contain pictures of Miss Marlowe, also January, May and September, 1907. These are the most recent. Photographs of E. H. Sothern appeared in January and February, and May, 1908, and February and September, 1907. Sothern and Marlowe in colors on the March number.

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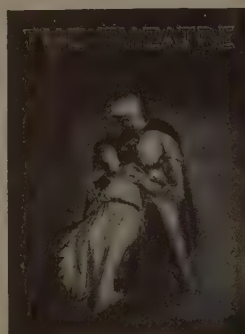
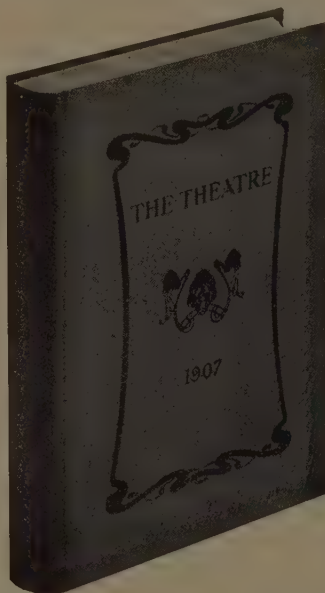
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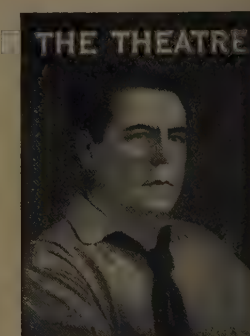
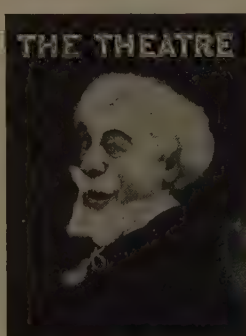
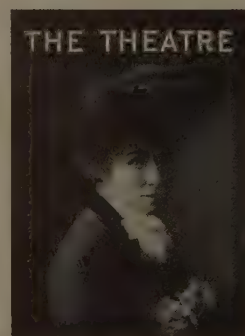
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NEW YORK

F. A. H., Rochester.—Q.—Have you published pictures of Bertram Lytell and Willette Kershaw? A.—No.
A. H. C., South Orange.—Q.—Have you interviewed Elsie Janis, and will you publish pictures of her and Arthur Stanford in "The Vanderbilt Cup"? A.—We have not interviewed Elsie Janis, but an article on her with pictures appeared in our issue of August, 1905. Miss Janis is now appearing in "The Hoyden." Q.—Has she summer home in the mountains? A.—We do not know.
Frances B.—We are unable to reply to your question. See note at head of column.

M. M., Omaha.—Q.—Tell me something about Elsie Janis. A.—She was born in Delaware, Ohio, in 1889. Her first stage appearance was in "The Charity Ball" as the boy Cain in 1897. In 1900 she made her first appearance on the vaudeville and New York stages. She has starred in "The Belle of New York," "The Duchess," "The Vanderbilt Cup" and "The Hoyden." Q.—Will you publish pictures of her? A.—Six pictures of her appeared in the August issue of 1905 and one in January, 1908.
C. S. T., Deep River, Conn.—You seem to have had some chance others have had to become successful as an actor.

C. C.—Q.—Can you tell me the exact location of the Rialto in New York? A.—That stretch of Broadway in New York City from Thirty-fifth to Forty-fifth streets, being a rendezvous for theatrical folk, is called the Rialto. The old Rialto was from Fourteenth to Twenty-third streets.

Yam.—Q.—Where may I procure scenes from "Quality Street" and "L'Aiglon" with Maude Adams? A.—From Meyer Bros., 26 West Thirty-third street. Q.—In what number did you publish an interview with Maude Adams? A.—In September, 1903.

An Interested Subscriber.—We did not review "The Arisian Model." Q.—In what year was Anna Held born? A.—In 1875. What number preceding October, 1906, did you appear pictures of her? A.—In November and December, 1904, and in February, August and December, 1903.

F. E. E., Louisville.—Q.—Did you interview Harry Woodruff? A.—No. Q.—Please give me a short sketch. A.—Born in Jersey City in 1870, he made his first stage appearance nine years later in "Pinafore." He next appeared in "Narcisse," then for some time in boys' parts with Adelaide Neilson. In 1887 he joined the stock company of the late A. M. Palmer at the Madison Square Theatre, New York. He has also been seen in "Aladdin," "Surrender," "Ben Hur" and "Brown of Harvard." A.—Before May, 1907, pictures of him appeared in July 1906, May 1905, January 1903, and May and December 1902.

S. K. H., Boston.—We would suggest that you place our play in the hands of a playbroker. Our advertising columns will give you addresses.

"E. L. D."—A photograph of Gerhart Hauptmann may be purchased from Meyer Bros., 26 West 33d street.

E. G., Meadville, and E. B., Cleveland.—We must decline to give the addresses you request.

Grace Edwards.—Q.—Do you expect to interview Elsie Janis? A.—We may. A.—A photograph of Anna Held may be purchased from Meyer Bros., 26 West 33d street. —Did Miss Held spend last summer in Europe? A.—She visited Europe.

D. B., Huntington, L. I.—Q.—How may I keep track of actresses and actors while on the road? A.—Through consulting the route lists in weekly dramatic publications. H. R. C., Chicago, Ill.—Q.—In what numbers have appeared pictures of Harry Woodruff and his company? A.—See answer to F. E. E., Louisville, above. Five scenes from "Brown of Harvard" appeared in April, 1906. Most likely he will play in Chicago.

C. C. C., Montgomery.—We do not publish plays. See answer to Boston.

D. M., Lima.—Q.—Do you intend to interview Mme. Modjeska? A.—We cannot say.

C. A. P.—Q.—Who is Mrs. Annie Yeomans who was recently seen in "The Hurdy-Gurdy Girl"? A.—She was the wife of the well-known American clown, Edward Yeomans. Before her marriage she was Annie Griffiths, born the Isle of Man. She first appeared on the stage in Melbourne, Australia, at a very young age. About 1865 she made her New York stage debut and afterwards became famous for her impersonations of Irish women.

Milwaukee.—Please inform me if Mrs. Annie Yeomans, who acted in the Bowery Theatre about forty years ago, any relation of Mrs. Annie Yeomans—or what has become of her? A.—To our knowledge Mrs. Yeomans was in no way related to Mrs. Annie Yeomans. Mrs. Yeomans was born in Lower Canada and first appeared on the stage in 1852. In 1855 her husband, Thompson D. Yeomans, died. Ten years later she married Charles J. Edmonds and continued on the stage. We do not know if Mrs. Yeomans is still living. Her last recorded appearance was at the Empire Theatre in "Humpty Dumpty" in 1888.

A. M. Z.—Q.—What are the plays in which Maude Adams has acted? A.—A biography of Maude Adams, illustrated, may be purchased from Meyer Bros., 26 West Thirty-third street. Q.—In what will Harry Woodruff and Howard Estabrook be seen this season? A.—Harry Woodruff is still starring in "Brown of Harvard." Howard Estabrook, recently a member of "Going Some," has just led for Europe.

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De Witt Clinton Dramatics

The boys of the Dramatic Society of the DeWitt Clinton High School gave their annual performance at Carnegie Lyceum on May 7th last. The play was Augustin Daly's comedy "A Night Off", and the affair was a success from every point of view, each member of the cast covering himself with glory. The weather could not well be worse,



DE WITT CLINTON BOYS

the theatre was crowded and the applause was vociferous. Among those who particularly distinguished themselves must be mentioned Thomas C. Crawford who played Snap with the skill and authority of a professional, Howard Craig who impersonated the heroine Nisbe to the hilt, and Clarence R. Lindner who played Babbell, the professor.

The complete cast was as follows:

Justinian Babbitt, Clarence R. Lindner; Hay Damask, Louis C. Whiton; Jack Mulberry, Samuel C. Darby, Jr.; Lord Mulberry, H. Virgins; Leonard; Marcus Brutus Snap, Thomas G. Crawford; Prowl, John C. Hilder; John, Nicholas Pinto; Mrs. Zantippa Babbitt, Clark H. Silvernail; Nisbe, Howard Craig; Angelica Damas, Charles Hoffman; Susan, John S. Peck.

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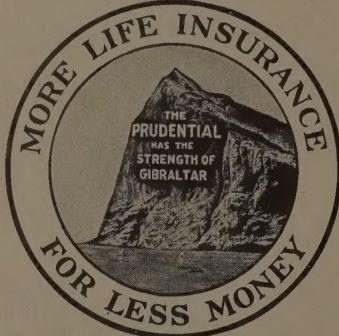
Fantasy of the Stage

The playwright who would summon fantasy to the theatre has long odds against him. There's something clumsy, almost brutal, about the dirt and glare and exposure of the stage, and fantasy is a shy nymph who lurks in quiet, secret corners and is too shy to be dragged often into public view.—*Daily Mail, London*.

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